BING

Edited by REG BRISTO

THE INTERNATIONAL CROSBY CIRCLE

NO 81

SEPTEMBER, 1986

SPECIAL: SOCIAL EVENTS:

As indicated in the previous issue, the ICC's 21st Annual Dinner/Meeting is on 28th SEPTEMBER at the Mansion Hotel, Roundhay Park, Leeds. From 3 to 10.30 pm. with dinner around 5 pm. Main dish is TURKEY with seasoning and Cranberry Sauce, Buttered sprouts, Cauliflower Mornay, Roast Potatoes, with Sherry Trifle and Coffee and cream to follow.

TICKETS: A MODEST £7.50 all-in.

Usual entertainment, with a collection of Bing on video by JIM REILLY.

Bring items for sale or exchange - welcome!

Those wanting accommodation overnight should contact ASH MOUNT HOTEL (Leeds) TEL: 0532 - 654263

BING CROSBY - REMEMBERED: 9th Anniversary Tribute will be presented by FRANK MURPHY, THE NEW BING CROSBY PHOTO CLUB, 32 Ferndale Avenue, WALLSEND, TYNE & WEAR NE28 7NE at WALLSEND PUBLIC LIBRARY, Ferndale Avenue. On Saturday October 11th, 3pm to 9.30pm. VIDEO/AUDIO/ MEMORABILIA DISPLAY.

TICKETS: £1.50 each, with complimentary buffet.

Those wishing accommodation, ring Frank Murphy on Wallsend 2340726 who will make necessary arrangements.

ORGANISER FOR LEEDS IS, OF COURSE,

MICHAEL CRAMPTON,
19 Carrholm Crescent,
Chapel Allerton,
LEEDS,
WEST YORKS
LS7 2NL

Tickets/information from Michael.

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BING

No. 81 - September - 1986

American/Canadian 12 dollars airmail, 8 dollars surface. Australian the equivalent to £5 sterling airmail, £4 surface mail.

Annual Subscription bringing four issues post paid UK £3. European: £4.50 NOTE 50p increase due to postal rises.

We notified US/Canadian/Australian members cheques (checks) drawn on their local banks were no longer acceptable due to loss on discounting them here. Happily, the dollar-bill solution is working admirably, and money is actually saved by members who used to remit by IMO's.

TAPE/DISC CONSULTANT: Lionel Pairpoint, 86 Ellesmere Aven., Mill Hill, London, N.W.7.

FILM CONSULTANTS: Fred Reynolds, 69 Heathmere Avenue, Yardley, Birmingham, B25 8RQ

Keith Parkinson, 'Meadowcroft', Houghtons Lane, Eccleston, St. Helens, M'Side, WA10 5LD (Keith is also UK representative of the Australian Bing Crosby society - details on receipt of SAE.)

CHIEF PUBLICIST: Leslie Gaylor, 114 Medina Avenue, Newport, Isle of Wight, PO30 1HG

SECRETARY/EDITOR: Reg Bristo, 7 Greenmeadow Close, CWMBRAN, Gwent, NP44 4PJ

A "X" in the box opposite indicates your annual subscription is due on receipt of this issue, or shortly thereafter and before the next. With this kept at the lowest possible rate it is essential that remittance is made without awaiting a further reminder. As we said in the last issue, one member is very indignant that we do that - says NO ONE should hesitate about renewing! But, we cannot be like that; what of when we receive a letter saying "....sorry, I've been in hospital for 3 months"?

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By quite a coincidence we had the story of the BING CROSBY HISTORICAL SOCIETY'S legal affront just in time to mention it. And its happened again! This issue was completely finished when we heard from the States, via our friend Mr. Justice Smith, that an 80-year-old man ("Bing's greatest fan" said a daughter) was regaining his sight after 60 years - BY PRAYING TO BING! Fanciful, faith- coincidence ? Who knows, but we'll have the full, cheering, story in the next issue. And for those asking: The last we heard was that RENEE CHESTER had had her pace-maker fitted, was fine and contemplating a quick visit back here. Our "oldest-inhabitant", Ena Hooley, is free of the sould-destroying pain after her hip operation - and is well on the way to a new quality of life.

EDITORIAL

It was just possible for us to give the briefest intimation in the last issue of BING of the bolt-out-of-the-blue document the BING CROSBY HISTORICAL SOCIETY had received. This, you will recall, required them to cease forthwith using the name BING CROSBY, and his "logo"; though it indicated a license could be obtained for the use of them. Words like "exploiting them for your own purposes" were used.

As you will see further on, the correspondence in full has now been received. And having perused it, one is still somewhat dumbfounded at its importa One gets the impression that legal bodies issuing these forbidding documents cannot - or will not - differentiate between "exploiting" and "promoting", or even "exploiting" and "honouring with altruistic zeal".

There may just, JUST, be a case if some large concerns used the name of Bing outrageously in advertising campaigns. But even then, the name is so universally known, and revered, its difficult to appreciate that permission and a license is needed to use it. We've just seen, for example, an advertisement by an investment company which listed "famous pairs", e.g. Gilbert & Sullivan, Finney & Matthews, Torvill & Dean - and Hope & Crosby. There is that picture of Bing, retouched to show a tear in his eye! Ampex still advertise BING CROSBY WAS OUR FIRST CUSTOMER.

The name is still used every day - almost - in TV and radio programmes; its used in the record industry...how is this to be pinned down as a licensed privilege? Goodness only knows. We don't.

For those unaware this is a picture of the bronze statue of Bing which stands on the campus of Gonzaga University where, of course, Bing studied for the law - but gave it up for show business ! He did, however, donate them a great library !

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THAT BOMBSHELL "LICENSE TO BING"?

There was just time enough for us to give you in the June issue of BING the first intimation of an astounding situation that appeared to be developing in regard to the BING CROSBY HISTORICAL SOCIETY and its use of the name BING CROSBY and "logo" - whatever that may be. Copies of the correspondence and drafts of replies have now been received from our good and hard-working friend, KEN TWISS, President of that Society. Ken received a letter from WILSON, SONSINI, GOODRICH & ROSATI , "Professional Corporation", with an address:

Two, Palo Alto Square, Suite 900, Pal Alto, California 94306.

In small print, as is done with the names of directors &c. of big companies/corporations in this country, was a list of around 90, presumably barristers! The letter read as follows:

THE BING CROSBY HISTORICAL SOCIETY
P.O. BOX 216,
Tacoma, Washington, 98401

May 19, 1986

Gentlemen:

As you may know, this firm represents HLC Properties, Ltd., which was the recipient of all entertainment-related assets under the late Bing Crosby's will. Included was the sole right to use Bing's name and likeness. It has come to our attention that you are not only utilizing the name and likeness of Bing for your own purposes, but have provided the logo to others for their use. This not only violates the legal rights of the Crosby family vested in HLC Properties, Ltd., but may result in an embarrassing situation for all. A recent example of an exploitation of the name and likeness is enclosed.

We ask that you refrain from any further use of the logo shown and any other utilization of Bing's name or likeness without the prior authorization of HLC Properties, Ltd.,

Very truly yours,
WILSON, SONSINI, GOODRICH & ROSATI

(Sgd) ROY L. FARROW

We all know from experience, that all legal communications are forbidding, even when one knows there is nothing to fear! Perhaps when such letters are received and you are only buying a house! One is entitled to think, reading such things as "...you are utilizing the name and likeness for your own purposes", as a cruel affront to a man in his 70's who devotes all his time (and a lot of his money) in attempting to honour Bing Crosby. However, further comment may be suspended as Ken answers for

himself in the following terms:

Mr. Roy L. Farrow,
WILSON, SONSINI, GOODRICH & ROSATI 4-June 1986

Dear Mr. Farrow,

Your letter of May 19th has been received. I wrote back asking for the enclosure that was not included, but have not received it yet. In the meantime I think you deserve an answer.

I was not aware of the HLC Properties Ltd., but I have written to you as early as 1981, and sent you copies I have sent to Mrs. Crosby. In each I asked for your attention to BCHS activities and goals and each time telling of our desire to do nothing to which the family could object.

The first part of April this year I wrote to Mrs. Crosby because she had written (March 14) to Caroline Gallacci, the Pierce County Co-ordinator for the 1989 Washington State Centennial. In this letter, Mrs. Crosby thanked Caroline for her effort to help BCHS. In my response to Mrs. Crosby I invited her to Tacoma to personally meet witH the Governor's wife and the Secretary of State . . (co-chairpersons for the Centennial Commission) and Caroline Gallacci. In this way she could see at first hand what we are planning, and to obtain her approval or objection to anything BCHS is doing.

The BCHS was started long before Bing's death and was incorporated as a non-profit organisation in 1978 with two main goals: (1) to purchase Bing's birthplace, restore and maintain it for visitors from around the world; (2) to eventually have a permanent memorial to the world's most popular singer. Since that time our goals have been expanded to include the preservation of the history of entertainment in Washington State. In fact, with all modesty, I have invested much of my own savings in this project, willingly and with love.

It is of concern to me that the activities described above consititute an "exploitation of the name of Bing Crosby". Our emphasis is the educational values of entertainment and heritage preservation. It is also of concern that, having known this since 1981, you have not notified me of potential infringements of rights relative to HLC Properties, Ltd., Would you please explain this?

Finally, would you please let me know how we might obtain authorization from HLC Properties Ltd., to utilise Bing's name and likeness. It is hoped you understand the need for BCHS to continue its effort to honor Bing Crosby.

Sincerely,
(Sgd) KEN TWISS.

This subject continued on PAGE 18.

THE GREAT AMERICAN POPULAR SINGERS

Henry Pleasants

Bing Crosby

Of the great American popular singers, Bing Crosby has been among the most profoundly and decisively influential. It might be more accurate to say that he has been among the most *immediately* influential. The impact of earlier innovators, notably Al Jolson, Bessie Smith and Ethel Waters, was indirect, filtered to a considerable extent through Bing—and the microphone. The two elements contributing to a new, distinctive vocal idiom—an Afro-American approach to phrasing, and radio, bringing with it the microphone—met in him. They were synthesized in his singing, and passed on to all who came after him.

Certainly the art of no other singer has been so deceptive, if only because Bing's singing, at its best, has always seemed so easy, so free of artistic pretension, so devoid of any suggestion of accomplishment. No other singer, it seems to me, has been so inadequately assessed.

Not that he has been underrated, or that his achievements, either as singer or movie actor, have gone unacknowledged or unrewarded. Nor that recognition has been a matter of fame and fortune alone. Long past is the "groaner." Almost everyone today acknowledges the mellow richness of the voice, the elegance of the phrasing, the easy, buoyant rhythm, the fastidiousness of the diction, the "way with a song."

Like Louis Armstrong, he has been a legend in his own lifetime. But, as with Louis, the legend, attractive and flattering as it may be, does the man less than justice. Like Louis, he is probably unaware, possibly even incapable of understanding, the wider implications of his influence upon the art of the singer. But there the parallel ends. Louis was a fully formed, intuitive and inspired original right from the start. Once having absorbed all that King Oliver could give him, he was his own man, unique in the world of music at twenty-five, influencing all who ventured within range of his horn or his voice, and virtually immune, it would seem, to any outside influence.

One might be tempted, at first glance, to say the same of Bing. He would appear, on the evidence of the finest records from the best years of his career, to be as original in his way as Louis. The extent of his influence is documented in the work of a hundred other and lesser singers. But there is an important difference. Louis' most distinctive records were made before he was thirty. Bing's were made in middle age and later.

Although the artist is evident in Bing's earliest records, what one hears on them is stylistically embryonic, tentative, inconsistent, with none of the assertive assurance and idiomatic self-confidence of the young Armstrong. Bing's career suggests rather an assimilative, adaptive disposition. As man and musician he was a creature of his time. He was influential not so much because he was original, but because he reflected or embodied, both in his singing and his person, his own social and musical environment.

Louis Armstrong was a heroic figure, the exuberant, uncomplicated, uninhibited conqueror. Bing Crosby has been the antihero, or nonhero, the ordinary middle-class, middle-city (Tacoma and Spokane) American male, whose only outstanding attribute, initially, was his ears. "A camera pointed at you," Jim Ryan, casting director at Fox's Western Avenue Studio, told him after a test in 1930, "would make you look like a taxi with both doors open." Long before he reached middle age, his hair was thinning on top. He tended, as do most men of his stocky build, to put on weight. He dressed casually and comfortably. He smoked a pipe. His hobbies and enthusiasms were unexceptional—and unexceptionable: golf, baseball, hunting, fishing, the race track, the family. He was, in the language of his own generation, Joe Average. This was a basis of his appeal to millions of Americans—and non-Americans, too—as both movie actor and singer.

Although he rose to fame in the 1930s, he was a product of the 1920s, of a generation challenging the conventions and restraints of a pre-World War I social order. Outward symbols of the challenge were raccoon coats, loud clothes, hip flasks, a slangy vocabulary, cheek-to-cheek dancing, rumble-seat cuddling, flivvers, jalopies—and jazz! For the girls there were bobbed hair, short skirts, drinking and smoking. When Bing Crosby filmed *College Humor*, shortly after his arrival in Hollywood, he knew the scene. He had been a part of it. His later Joe Average was simply an older Joe College who had stayed with the music of his youth.

It may have been a rebellious generation, but it was lighthearted in its rebellion and quick to become conventional in the acceptance of the fruits of victory. The young dissenters of the Korean and Vietnam war generations have been a solemn, defiant, even sullen and despairing lot, resentful of an older generation on whom, in their view, the imperfections and injustices of society sit too lightly. Bing's generation found its elders too serious, too concerned with propriety and with outward appearances. Its defiance was jaunty, debonair, irreverent and fashionably irresponsible. It would be unfair to Bing to suggest that he has been either irreverent or irresponsible, once his wild oats were sown. But jaunty and debonair he was, and has remained. The manner in which he has sustained, for his generation, the image of its youth may well account for the extraordinary longevity of his hold upon the affections of an enormous public.

He has sustained it not only as a movie actor and radio and television personality, but also as a singer. His vocalism has, if anything, grown more relaxed, casual, effortless and "average" with the years. It has been essential to the image that it be, or seem to be, as natural, as uncontrived, as inevitable and as unexceptional as it sounds. No one has understood this better than Bing himself. Seek-

ing to explain, in his autobiographical 'CALL ME LUCKY', why his singing has always been attractive to men as well as to women, he wrote:

> I think - and I'm confident that my assumption is correct - that every man who sees one of my movies, or who listens to my records, or who hears me on the radio, believes firmly that he sings as well as I do, especially when he's in the bathroom shower. Its no trick for him to believe this, because I have none of the mannerisms of a trained singer, and I have very little voice. If I've achieved any success as a warbler, its because I've managed to keep the kind of naturalness in my style, my phrasing and my mannerisms which any Joe Doakes possesses....Its my hunch that most men feel that if they had gotten the opportunities I've had, they could have done just as well. I don't doubt there's a lot of truth in that.

With all due respect, I doubt it very much. There is a curious ambiguity in what Bing at one time or another has had to say about his singing. In one breath he presents himself as just an ordinary Joe with an ordinary bathroom baritone who made it big by not trying to be anything more than that. In the next, he will be making observations that betray, beneath the nonchalance, a thoughtful and perceptive student and critic of his own work. Popular singers are not, as a rule, fruitful sources of information about how and why they sing as they do. Bing is, up to a point, an exception. Take, for example, this candid self-appraisal, again from 'CALL ME LUCKY':

> When I'm asked to describe what I do, I say "I'm not a singer; I'm a phraser". That means that I don't think of what it purports to say lyrically. That way it sounds more natural, and anything natural is more listenable. Time was when I let the lyrics roll out of me without thinking how they sounded. Playing some of the records I made in the 1930's, I notice that in many of them I was tired; my voice was bad, and had a lot of frogs in it. The notes were generally in key, but sometimes I barely made them, and they sounded strained. But I paid no attention to whether they were bad or good when I made them. And they sold. They were popular. When I play back some of the records I've made in the past year or two ('CALL ME LUCKY' was published in 1953) they're too vocal. They're oversung. I'm listening too much to what I sing when I sing it, and it makes me self-conscious.

The records Bing has made since then offer persuasive documentation of a lesson learned and taken to heart. But it wasn't, in fact, so simple as all that. His apparent unawareness of the many idiomatic and technical influences evident in his records over a span of forty years may well resolve the contradiction implicit in the man who tells us on the one hand that he does no more than what comes naturally to him and to most men, and on the other, talks so thoughtfully and so knowledgeably about what has been good and what has been bad in his singing.

The clue may lie in the fact that he has been, as I have suggested earlier, an unconsciously asimilative rather than a consciously innovative artist, a reflector rather than an analyst of idiomatic, stylistic and technical phenomena. This would help explain, too, why his talent and artistry matured so slowly, so erratically, so almost imperceptibly. He was always musical, but his musical education was haphazard, picked up along the way, so to speak, and acquired from the exigencies of the moment.

At Gonzaga High School, in Spokane, he had played drums in a Dixieland group called the Juicy Seven. As a freshman at Gonzaga University, in 1921, when he was seventeen, he graduated to a more sophisticated outfit called the Musicaladers, and became its vocalist. Out of this association grew the partnership with Al Rinker (Mildred Bailey's brother), which was to lead to Paul Whiteman and the Rhythm Boys (Crosby and Rinker plus Harry Barris).

Success came early, and Bing was a long time learning to live with it - or to sing with it. He played around too much. He drank too much. He sang too much. He sang uncritically. A young man of twenty-five doesn't question a formula that works. What Bing has to say about his records of the 1930's is true enough. He sang badly, and the records sold. But it was not, I think, just the casual relaxed phrasing that sold them. Bing's phrasing, while always individual and engaging, was not so distinctive then as it became later on. The records sold because of the sound of the voice in the best part of its range.

The octave B flat to B flat in Bing's voice at that time, is to my ears, one of the loveliest I have heard in forty-five years of listening to baritones, both classical and popular. It dropped conspicuously in later years. Since the mid-50's, Bing has been more comfortable in a bass range while maintaining a baritone quality, with the best octave being G to G, or even F to F. In a recording he made of DARDANELLA with Louis Armstrong in 1960, he attacks lightly and easily on a low E flat. This is lower than most opera basses care to venture, and they tend to sound as if they were in the cellar when they get there.

Bing is right when he says that he has very little voice. He is wrong in assuming that what voice he has is ordinary. The error is not surprising to those acquainted with his early records. They show him to have been either slow in appreciating what was best in his voice or reluctant to acknowledge that what was best was all there was. For years he persisted in carrying a lot of voice up to E flat, E, F and even an occasional F sharp. It was always a precarious endeavour, not just because, as he says, he often barely made it, but, more importantly, because his voice then lost its characteristic timbre. Above the B flat it took on a tenor quality. The sound, even when the notes were securely landed, was unexceptional.

He found a way around the difficulty quite early on, but seems to have regarded it as an alternative rather than

a solution. By moving into head voice, or a mixed chest and head resonance, at a lower area of the scale than previous baritones had done, he was able to sustain a characteristic sound into the upper areas of his range. He had to sacrifice volume, forcefulness and intensity to do it, and he had to ease off in the middle in order to preserve an even scale. This was a sacrifice baritones of his generation were reluctant to make. It implied a loss of virility, a shying away from the challenges of the big climaxes, an easy way out.

This may seem irrelevant to generations conditioned by the singing of popular baritones who came after Bing and profited by his example. But it must be remembered that in the early days of Bing's career the distinction between popular singers and classical singers was not so clearly drawn as it is today. John McCormack, at that time, was a popular singer. Some of the songs Bing was singing in the 1930's were also sung by Lawrence Tibbett, John Charles Thomas, Nelson Eddy, and other opera baritones, all of whom rejoiced in ringing high F's, F sharps and Gs. Bing did not have them.

What he may not have understood at the time, although he seems to have reacted to it instinctively, was that, with radio, phonographs and soundtrack supplementing and even supplanting public performance, and with amplification available when public performance was required, a singer no longer needed them. Opera singers needed them, to be sure. They still do, because they sing the same old opera repertoire, unamplified, in the same old amphitheatrical opera houses. For any other singer, unencumbered by a stagnant and aging repertoire, or by nineteenth-century concepts of vocalism conditioned by the requirements of that repertoire, the arrival of radio and the public-address system had opened the way to, had indeed demanded, a less forceful, more intimate, more natural kind of vocal production and vocal communication.

Marguerite Haymes, mother of baritone Dick Haymes, and an extraordinarily perceptive vocal coach, described this manner of production and communication in a book, 'THE HAYMES WAY (1945), as "that 'in the room' intimacy that is typical of Crosby - you talk on sound, singing the melody very softly...It means that you sing as though you were speaking." Roland Dick, a radio announcer of that time, used to say that Bing "sounds as if he were leaning over the piano in your own parlor singing to you." Similarly, Charles Henderson, in 'HOW TO SING FOR MONEY', wrote of Bing that "you get the feeling that he's letting you in on something very important to you, something he wants to tell you about, now that you and he are alone together." Henderson coined the term "phonogenic" to describe Bing's voice. He might have coined "microgenic" too.

Rudy Vallee, when Bing Crosby was still a Rhythm Boy, had used a megaphone to carry over into the dance hall or large auditorium the "crooning" techniques of radio singing

techniques which Vallee, in his Vagabond Dreams Come True (1930), says he picked up from the blues singing of Al Bernard and Marion Harris. It was Vallee, according to his own account, who, in 1930, introduced electronic amplification of music into the public auditorium. "It sounds like a real Goldberg contraption," he told Paul Whiteman, "but it works. I borrowed an old carbon mike from NBC, hooked up a homemade amplifier with some radios, and I've got a sort of electronic megaphone. I had the legs sawed off the radios so they don't look so strange."

By thus bringing the radio into the public auditorium, Vallee had done more than just saw off the legs of radio sets. He had, in fact, knocked the last props from under the traditional concepts of vocal objective and vocal production. Radio had removed size of voice as a competitive factor. When the turn of a knob could make any voice sound as big as any other voice, a singer, in order to excel, had to look for other areas of excellence. Rudy Vallee had already sensed where that area lay when he first took a megaphone from the bell of his sax and put it to his mouth.

My use of the megaphone came through absolute necessity as, although my voice is very loud when I speak or shout, yet when I use it musically, it is not penetrating or strong, and the megaphone simply projects the sound in the direction in which I am singing. What I did was simply to risk the censure of public opinion by using it on every song, and singing many songs through it, because I believe that one of the biggest defects in most people who sing songs is that they get the melody out but not the words.

Not just the melody, then, nor just the voice giving out the melody, but the text must be the thing. It was not only that the words should be heard and understood. They must be heard and understood in a musical and colloquial context. The singer must work henceforth not just from the music of a tune, but also from the music of language. Along with Vallee's megaphone and Goldbergian public-address system, electronic amplification had, in less than a decade, taken singing back about 300 years to the objectives and practices of the early seventeenth-century reformers, Caccini, Monteverdi and Cavali. These men had freed vocal music, with opera, at least, from the artificial melodizing of renaissance polyphon and wedded it to the music of Italian speech. The language of the new epoch, in the twentieth century, would be American-English.

There were others, in the late 1920's, who "crooned" - Russ Columbo, Bennie Fields, Little Jack Little and Will Osborne - but it was Bing Crosby, more than any other, whose voice and approach to song and text lent themselves to amplification. Bing knew, whether from instinct or from calculation, how to make the microphone work for him. Of his early records, Martin Williams, in a review of THE BING CROSBY STORY (Epic E2E 202 and E2E 201) in the June 29, 1968, issue of 'Saturday Review', observed perceptively:

> One thing that Crosby helped accomplish, a thing his natural talents prepared him for, was the carrying of popular music into the electronic age. Crosby does not sound like a singer using a microphone for some of his most telling effects. He was, in fact, overheard by the microphone. To say that he is effortless, natural, intimate, as is often said, is to say that he uses the mike to reach the members of his audience more directly. He could be as emotionally effective as the next singer without raising his general volume level — or perhaps more effective simply because he did not raise it. But personal statements like PARADISE and person-to-person gossip like SWEET GEORGIA BROWN therefore work far better for him than pseudo-grandiloquence like WITHOUT A SONG or LORD, YOU MADE THE NIGHT TOO LONG.

Williams may have been influenced to some extent by his familiarity with recordings made later in Bing's career. Bing's mike technique on these earlier records is not always so good. What Williams says is true. Bing did, indeed, carry popular music into the electronic age, but he also carried into it initially, some of the habits and concepts of the previous acoustic age into which he had been born. The longevity of his career, and his ultimate mastery of the microphone, make it easy to forget that he was essentially a transitional figure.

He broke into show business not with radio, but as a performer in public places, and he made his mark in public places without the assistance of amplification or, for that matter, of a megaphone. For those who persist in thinking that the microphone makes a singer, I offer this last quotation from Rudy Vallee. Rudy had gone to Baltimore in 1927 with a pick-up band from the BenBernie organization to play for a debutante ball. Whiteman was there with the Rhythm Boys, and:

> It was a crowded place, and the trio (the Rhythm Boys) working with only a piano, was back against the wall of the gym, and nobody paid much attention to their performance. Suddenly, however, one of them walked into the center of the floor and delivered a popular song of the day, MONTMARTE ROSE. There were no amplifying systems in those days, and I could scracely hear his rendition. When he had finished there was a deafening roar of applause which would have called for at least one or two encores. Instead, he walked off the floor past where we sat, his classic features expressionless, his patrician nose just a bit up in the air. You might have thought him deaf, so unaware he seemed of the sensation he had created. But then, this insouciance has always characterized Bing Crosby.

Just a year earlier, Hugo Friedhofer, subsequently to become one of Hollywood's finest film composers and arrangers, had heard Bing and Al Rinker at the Granada Theater in San Francisco. Friedhofer was then cellist and arranger for the

theater orchestra, and as he tells the story:

> The team work sans orchestra - in fact, we didn't even know what the duo was going to do until the first show. After the MC's announcement, we played the boys on with a short intro, during which they emerged from the wings pushing a small upright piano which had a small sock cymbal at one end. What followed was (for 1926) some of the farthest-out jazz we had ever heard. Even at that time our Mr. Crosby had that wonderfully loose-jointed, totally relaxed vocal style which later made him a world figure. At that time, most of the audience didn't know what the hell was going on, but we in the band were completely gassed. Oh, yes - Bing, without ever being a belter, somehow managed to project without benefit of microphone in a theater seating 1,750, which ain't bad at all.

Bing sang on records and radio in the early 1930's, at least, much as he sang in public. Granted, his way of singing in public lent itself readily to amplification. Working with a trio had taught him to sing lightly and with the forward production essential to distinct enunciation, particularly in up-tempo numbers. He was one of the first of many fine popular singers to benefit from the disciplines of ensemble singing, especially the requirement of singing in time and in tune, of modulating the voice to suit the group, the song, and the exigencies of time and place;

Had he listened to his records then as he might listen to them now with the perception gained from forty years of subsequent experience and growth, he could easily have detected precisely what areas of his voice and what characteristics of his phrasing offered the most fruitful targets of isolation, concentration, development and exploitation. As it was, the practices of nearly a decade of preamplification show biz were ingrained. It was only over another decade devoted more and more exclusively to soundtrack, radio and records, that he began slowly to sort out what worked on the microphone and to eliminate what was superfluous or incompatible.

Even then, it was not entirely an intellectual or technical accomplishment. Bing has been lucky even in his vices.

> One of my Boswells (he recounts in 'CALL ME LUCKY', discussing his long stand with the Rhythm Boys at the Coconut Grove in Los Angeles in 1930) has since made the statement that I "wooed my listeners with a husky whisper." That could be true. Some nights, after singing four or five hours, including two on the radio, a husky whisper was all I had left.
>
> With the coming of fame, we became regular callers at Agua Caliente. Since we had Sunday and Monday off, we'd go there occasionally for a weekend. What with driving about 150 miles each way and playing roulette, golf and the races and belting a little tequila around, come Tuesday when I stood or swayed

in front of the microphone, my pipes were shot.

His growth as a stylist, too, was as gradual and haphazard as his technical accommodation to the opportunities afforded by the microphone. Ralph J. Gleason, the jazz critic, in a review of 'CALL ME LUCKY', said of Bing that "he is the personification of the whole jazz movement - the relaxed, casual, natural and uninhibited approach to art". In the same review he observed of both Bing and Frank Sinatra that "they have the rhythmic feeling for jazz and the gift of free melodic articulation that is the essence of jazz". In Bing's case, this was truer of his earlier and later singing than of the period in the 1930's when he was accommodating himself to life as a soloist and coming to terms with the microphone.

As a kid Dixieland drummer, he had grown up with jazz. The great jazz musicians of the time were his idols. He heard them all - Louis Armstrong, Mildred Bailey, Cab Calloway, Ethel Waters and many more - and as a member of the Whiteman orchestra he was greatly impressed by Bix Beiderbecke (with whom he roomed for a while), Eddie Lang, Jack Teagarden, Frankie Trumbauer and Joe Venuti. But the impact of this association is reflected more vividly in his records as one of the Rhythm Boys, which reveal him as a natural and precocious "scatter", than in those he made immediately after he left Whiteman and subsequently, the Rhythm Boys to go out on his own. Deprived suddenly of the jazz format, the arrangements, and the company of Al Rinker and Harry Barris, he moved closer to the popular music mainstream of the time, compelled to do so, probably, by a ballad rather than a 'novelty' repertoire, and fell back to a considerable extent upon his very first singer model, Al Jolson.

Bing, as a schoolboy and as "assistant or flunky in the prop department of Spokane's Auditorium Theater", had heard Jolson in 'Sinbad' and 'Bombo'. For a while, he tells us, he tried to sing like Jolson and studied Jolson's records. One is tempted to observe that in later years he often sang like Jolson without trying. But that would be to overstate the case. He never "sang like Jolson", but in the records he made early in his career, after the break-up of the Rhytym Boys, there was a lot of Jolson in his singing. There are traces of Jolson in his singing to this day.

The Jolson influence has been overlooked in most assessments of Bing's early vocal style, probably because critics, and particularly the jazz critics, do not listen to Jolson records if they can help it, and they expel the experience from their memory as quickly as possible when they do. One who has listened attentively to Jolson, however, will recognise the stylistic source of Bing's slurring, his whistling, his occasional ventures into song-speech. They will also recognise, probably not without distaste, the Jolsonesque nasality of the diphthongs in such words as way, may, mine, divine, etc. Bing on his early records, sounds most like Jolson, and least like Bing, when he carries a full voice into the upper part of his range.

The Jolson example was no help to him in belting out the high ones, and it marred many of his recordings. But for the rest, Bing simply took what Jolson had done and did it more tastefully. Or he transformed it into his own image; not always so tastefully. His slurring, for example, is more appropriate, more expressive, more varied and more musical than Jolson's, reflectinga jazz as well as a Jolsonesque stylistic origin. He overdid it from time to time and has had to live with the "groaner" label as a consequence. But it was an important factor in his getting away from the lyrical inhibitions of precise intonation on prescribed pitches.

To the slurs he added (although he could probably not have identified or defined) the mordent, which became an early hallmark of his singing. A mordent is simply the introduction of an unscheduled short note adjacent to the note of destination. The additional note may be the note above or the note below. Bing's mordents were light and fast, and they produced that effect of a slight catch, or choke, or sob which was to remain one of the most attractive of his vocal devices. Initially he used only the upper mordent. In later years he added the lower, articulating it more slowly and very effectively.

Compared with singers who came after him, notably Sinatra, Ella Fitzgerald and Sarah Vaughan, Bing's embellishments, and his melodic and rhythmic deviations, are modest. One hears in the early records four measures here, four measures there, which forecast the master phraser of the future. In the next measures of the same song he can sound pretty square. He was clearly, if probably unwittingly, working toward that articulation of text and tune, independent of prescribed pitches, note values and bar lines, that now distinguishes the best of American popular singing from any previous vocal conventions in Western music.

He was also working toward a similarly innovative concept of vocal production. He sought melodic and rhythmic liberation in order to sing more intimately, more conversationally. In this he was guided, as Jolson had been guided before him, by the Afro-American - and Jewish - oral, or oratorical concept of song. Bing's most original contribution was the lowering of the voice, not so much in pitch as in intensity, to a conversational level.

It is only paraphrasing Bing himself to say that he grew as a singer the less he tried to sing. It was in this accomplishment that he discovered and demonstrated the implications of the microphone for the present and the future of the vocal art. As Peter Reilly put it in a perceptive review of Bing's recent BING 'N BASIE album for Stereo Review: "After the advent of Crosby, pop singers stopped singing at you, like Jolson, and began singing to you, like Bing."

It is a mark of Bing's stature as artist and man that he

will be remembered by all but students and historians not as an innovator, but simply as a singer of songs. As with all the great singers, the elements of his greatness can be detected in his very earliest work. Again, as with other great singers, you recognise him immediately. In less than half a measure of WHERE THE BLUE OF THE NIGHT or any other song he sang, you welcome the voice and salute the master.

But there is more to it than that, more indeed than can be said of many great singers. As with John McCormack or Richard Tauber or Louis Armstrong, when we hear Bing Crosby we recognise the voice of an old and treasured friend.

AN IRRITATING DEFECT IN THE APPARATUS WE ARE DESPERATELY TRYING TO ERADICATE MEANS THAT IN SOME ISSUES, THE LAST LINE ON PAGES 15 & 16 may be indistinct: they are, therefore, repeated in order that your reading interest is not impaired: Lastlines:

Page 15: "..full voice into the upper part of his range."
" 16: "It is a mark of Bing's stature as artist and man that he..."

Many members will instantly perceive that the preceding pages come from the book, THE GREAT AMERICAN SINGERS by HENRY PLEASANTS which was published a dozen years ago by VICTOR GOLLANZ to whom we express our grateful acknowledgements, as well as to Mr. Pleasants himself.

Like DR. MIZE, 30 years before him, Henry has written what many will consider a learned exposition on the style and career of Bing. It is well-written indeed from a literary angle and, of course, makes interesting reading. It remains, however, another man's opinion.

We dealt with the book at the time of its publication but mail reveals that just recently, for some reason or other, many members have become aware of it for the first time. It can be found, incidentally, in most public libraries.

While admitting its readability though we differ from it on so many points that it would be too lengthy to detail them. We would hazard a guess that Mr. Pleasants was NOT around when those early 30's records were issued and his view of them is governed by hindsight.

Of one thing we can be absolutely certain: Bing must have had many a quiet laugh as - and if - he read this assessment. For sure he never studied his singing - except occasionally - in anything like the depth that this author did. His mordents and slurs were not thought out or planned - they just came naturally - as one of Bing's songs says, albeit in different fashion.

And it is, surely, preposterous to write-off in even the slightest way those early 30's records. They were the very records that endeared Bing to the whole world - and at all ages, too - and ensured his popularity to the day he died. Kept him recording, in fact, for the next 50 years. And to suggest Bing 'lost' his jazz leanings when he left Whiteman, the Coconut Grove and the Rhythm Boys is equally preposterous. Bing continued to work with the Dorseys, Venuti, Teagarden, and other giants almost all through the years. No, we are inclined to agree with a writer who, at the time of publication, dismissed the piece on Bing as 90 per cent eyewash ! We do endorse - heartily - the last sentence !

BCGS "Bombshell" report cont. from Page 6

Ken Twiss has made a reasoned, even gentle, reply to this startling communication. He is deserving of sympathy - for how on earth do you go about answering such a letter? Bing - Bing Crosby - is such a universal household name it is difficult to believe these legal bigwigs are aware of what they are saying. One might whimsically ask them for a license to buy the next Crosby album - perhaps we should all write to them and ask for one? But, of course, such legal bodies do not think, or act, whimsically. We would be using Bing's name for our own purposes !

Bing's name and likeness; that means photographs of which there are certainly thousands, if not millions, extant. We recall being at the studios in Bond St. in 1976 when Bing was recording that in an interval he stood, patiently, for a solid twenty minutes while about 20 photographers took picture after picture. Then there are the photographs from 50 years in show-business. They have the "sole rights" to use of the name. What about MCA, Decca, RCA, and all the other large record companies (we won't mention the smaller ones!); what of Paramount Pictures and a few other film/TV, radio companies and stations. There is probably not a newspaper in the world which does not hold a large library of photographs of Bing - to illustrate films, radio/tv programmes as well as other stories that eventuate about Bing?

The use by that "professional corporation" of words like "utilizing the name and likeness of Bing Crosby for YOUR OWN PURPOSES" (our capitals) is particularly nauseous when one considers the many fan clubs and appreciation societies which exist only to PROMOTE Bing and his sterling efforts.

We ourselves and many of our members possess letters and tapes in which Bing pays wholesome tribute to the "people who have worked so hard in my behalf over the years." He was always warmly appreciative of such efforts.

> Some letters reveal that our members felt WE had been asked the questions. Not so, the communication has - so far - only been addressed to the BCHS.

Perhaps we are scheduled; on the other hand, perhaps they think it will be too difficult to pursue here. Then again, we do NOT use Bing's name as such, e.g. BING CROSBY, in our name. And as you can see from Ken's letter to them, he still doesn't know the "logo" to which they refer, and neglected to enclose with their first letter.

In addition to Ken Twiss's reply, another letter was drafted to the "professional corporation". This makes cogent reading - as follows:

> Dear Mr.. Farrow,
>
> I have been sent a copy of a letter from your firm to the BING CROSBY HISTORICAL SOCIETY stating that the society is violating the legal rights of the Crosby family. I'm having a hard time understanding how the society is violating anybody's rights by attempting to preserve the good memory of Bing Crosby.
>
> The reason I am concerned about this is because I am co-ordinator and creator to The Bing Crosby Comm-

The reason I am concerned about this is because I am coordinator and creator to The Bing Crosby Commemorative Stamp Committee which is petitioning the Postal Service for a Bing Crosby commemorative stamp. This drive was started by The Bing Crosby Historical Society. I was responsible for getting people like Bob Hope, Phil Harris, Les Paul, Frank Sinatra, Nathaniel Crosby, Mary Martin, Pearl Bailey, Robert Goulet, Jay Livingston, Pat Boone, Lee Mendelson and Melvin Belli on the committee as well as a few others. Members of the Crosby family are included. In addition to Nathaniel, there is Bing's brother Bob, his sister Mary Rose Crosby Pool and sons by his first marriage, Phillip, Dennis and Lindsay. So you can see I am upset by your letter and what it could mean to our efforts.

I wish you could have used this tactic to have stopped publication of the books: BING CROSBY, THE HOLLOW MAN and GOING MY OWN WAY because they have hurt the Crosby family. I realise, of course, that you couldn't do this because you would be infringing upon the authors' First Amendment rights.

The Bing Crosby Historical Society has done nothing to hurt the Crosby family. I know Ken Twiss who started it, and at the age of 75 he has spent his entire life savings, even had to sell his home, to keep the society going....just to preserve Bing's memory. He will never derive any profit out of this Bing Crosby Historical Society and it was never his intention to do so.

The family can only benefit from what the society is doing. Because of the books mentioned Bing's reputation has been greatly hurt. His name does not have the influence it once had to raise money for charity or to help any other enterprise. I think what is happening with golf tournaments in Pebble Beach will bear this out. It will go on getting bigger every year and raising more money for charity without his name. What is sad is the historical fact that Bing was the first to create a celebrity golf tournament to raise money for charity and add to the prestige of the PGA. It now runs the risk of being forgotten.

Speaking of history, it is also sad the historical fact that the recording stars of today may never realise the technology which allows them to do clever things in the recording studio plus produce music-videos comes in great part from one of their own... Bing Crosby and his influence in starting the magnetic tape recording industry. It is sad this historical fact may get lost in some old magazine somewhere that Bing Crosby did more than just entertain troops during World War II. Through his organisation, Crosby Research Foundation, he did much to help the war effort: a detector for ice on planes, a gold-plated mirror device which picked up ultra-violet rays from an airplane's exhausts. This device, working in conjunction with range-finders was responsible one night for bringing down 185 Nazi plans over England. These are just two

examples. There are many more.

This is why such an organisation such as The Bing Crosby Historical Society is important to the Crosby family and his fans as well as future generations. What the Society is doing is positive. The publicity it has gotten can only help Bing's image. I know the PR I've gotten for our stamp effort, the Society, and another Bing organisation has been positive. This includes articles in local papers, radio interviews and pieces in USA TODAY, DAILY VARIETY, and THE NATIONAL ENQUIRER. When I was contacted by a reporter from the ENQUIRER one of his questions was: "Kathryn is against your stamp effort, isn't she?" I steered away from this and influenced him to put in the fact that we got The White House and the Pfesident to petition the Post Service on our behalf.

Myself and a lot of people are putting in a lot of time to honor Bing without asking a dime. The only people who will possibly benefit from our efforts are Bing's family. Preferably, before I go any further I would like to sit down with you and get this situation straightened out. I am interested in your concerns and you should be in mine.

Sincerely,

(Sgd) WALTER E. HOGUE.

We must repeat that we have only seen the above as a draft but no doubt it was the basis of the letter that was eventually sent to the lawyers. It is a comprehensive letter and contains, perhaps, facts not even generally known to our members. It may be asked, too, whether such an assessment of Bing is really necessary? Surely his long career and tremendous achievements as an entertainer alone are sufficiently well known to obviate this? No, as we are apt to comment - we live in a forgetful, hurly-burly, often uncaring world and the point is made in this letter that, even apart from Bing's colossal stature as an artist, he was also a businessman and benefactor of unparalleled proportions. It may be that at this law firm there are whizz-kid young big-wigs who just do NOT know these things.

On the other hand, it should be borne in mind that solicitors act ONLY on the instructions of their clients. Which is a chilling thought indeed.

We still find it difficult, if not impossible, to accept the situation as presented in the original letter regarding the "name and likeness of Bing Crosby". Asked to reply, we would certainly find it difficult to know where to begin.

The letter which started the business was accompanied by a five-page LICENSE AGREEMENT document, full of the inevitable mumbo-jumbo that is the delight of the legal profession. It does seem that a license will be granted to the BCHS but that doesn't lessen the indignity that has, to our minds, been inflicted on the BCHS.

Without reproducing the whole of this document, having got so far we feel members will be interested in the relevant excerpts to which the BCHS has to agree and adhere.

They start on the next page.

As indicated, the form of license was duly sent to KEN TWISS, with the following letter from WILSON, SONSINI, GOODRICH & ROSATI, again signed by ROY F. FARROW. :

> Dear Mr. Twiss, June 16, 1986
>
> In response to your letter of June 4, 1986, I have enclosed the materials we neglected to include with my earlier letter. As you indicated in your letter, it would be advisable for us to coordinate the efforts of the historical society with those of HLC Properties, Ltd. We would have taken this step earlier had we been aware of your activities undertaken since Bing's death and the formation of HLC by the family. At this time, I would suggest we enter into the agreement, two copies of which are enclosed. Please sign and return both copies to me and I will secure the signature on behalf of HLC and return one fully signed copy to you.
>
> Very truly yours, &c.

This reply would appear to be somewhat slightly more accommodating and conciliatory; here are the main points of the agreement which was enclosed with this letter. It is, of course, considerably abridged and abbreviated here:

LICENSE AGREEMENT BETWEEN
HLC PROPERTIES LTD. AND PROPOSED USER
OF BING CROSBY NAME OR LIKENESS.

This license agreement is made and entered into.....HLC Properties Ltd ...and THE BING CROSBY HISTORICAL SOCIETY.....

WHEREAS, Harry L. Crosby (Bing), through his promotion, exploitation and other use of his name, likeness and distinctive performance styles, acquired substantial, valuable and exclusive rights in his name....

WHEREAS, HLC is now the sole owner of all such rights and has exclusive control of them...and

WHEREAS, Licenseee (BCHS) desires to obtain HLC's license, consent and permission to use the likeness and name subject to the conditions recited herein:

LICENSE GRANT: HLC hereby grants licensee a non-exclusive license to use the name and likeness in connection with the activities carried out as a historical society with North America....licensee agrees that it will not make use of any mark or other design identical or confusingly similar to the licensed property.....

ROYALTY: No royalties will be paid so long as Licensee (Ken Twiss) operates as a non-profit entity staffed by uncompensated volunteers.

QUALITY CONTROL: The nature and quality of the Licensee's services ....shall be of high quality and samples shall be submitted by Licensee to HLC from time to time and such high quality shall be maintained. Licensee shall prorvide HLC with one sample of each item distributed.....licensee shall also submited to HLC for its prior approval two copies of each piece of adverfising, label or other printed msterials.....

(Cont...

TERMS OF LICENSE: Unless previously terminated, the License her-in of the Licensed Property shall remain in effect for a term of 12 months from the date of this License Agreement...

(on the previous page 3rd line from bottom read: "Submit" instead of "submited")

LICENSED PROPERTY OWNERSHIP: The licensed property (i.e. Bing's name and likeness!) shall remain the exclusive property of HLC...

TERMINATION: In the event of a breach of any of the terms or conditions of this License Agreement by either party, the party not in default may, at its option and without prejudice to any other remedies available, terminate this license agreement by 30 days' notice...

NOTICE: Any written notice or communication hereunder given or sent by either party hereto to the other shall be deemed to have been duly given or sent for the purposes here when delivered in person or mailed by certified mail, postage paid, addressed to the party to receive same...

AND SO ON, AD NAUSEUM - KEN TWISS was invited to sign two copies, one of which would be also signed by them....

CAN YOU IMAGINE SUCH BILGE IN ORDER THAT THE BING CROSBY HISTORICAL SOCIETY CAN CARRY ON ITS WORTHY AND ALTRUISTIC AIMS OF HONOR-ING BING'S NAME? PERHAPS THE SOCIETY'S BEST COURSE WOULD BE TO ENSURE THAT THIS RIGMAROLE GETS THE WIDEST MEDIA COVERAGE. SURELY IT WOULD BE RIDICULED OUT OF EXISTENCE?

One wonders just how far the HLC ownership of Bing's name goes...does it cover LE BING, EL BINGO, DER BINGLE, THE OLD GROANER &c. In which case it might also be suggested the society is re-named - using any of these more coloquial, but still instantly recognisable appellations.

IF PRESSED, WE COULD CHANGE OUR NAME I.C.C. to the ILFORD CO-OPERATIVE CHOIR, or even the IRISH CRICKET CLUB! We would still carry on as if nothing has happened.

We are verging on levity and perhaps that is undesirable for as we've said above, SOMEONE is instructing these solicitors on the use of the name and picture. Any guesses? That is CERTAINLY no laughing matter.

KEN TWISS hasn't told us whether or not he has signed this unbelievable "license", and we await fur ·er news

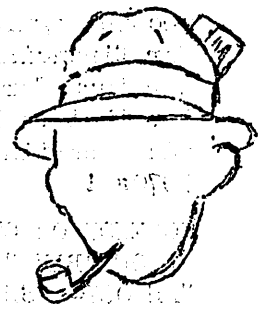
We rather hope he hasn't; to be restricted to North America, have to submit even the modest newsletter of the Society for approval, ensure its of the highest class etc., give notice..... We certainly hope that there are some professional legal brains available to the Society - there should be - who can counter this absurdity.

We have devoted a lot of space to this matter for it is plain from the mail we have received as a result of the first intimation of this "legal entanglement" in the last issue that members are incensed about it all.

Should any further news eventuate before we close up this issue it will, of course, be included.

HERE'S LESLIE GAYLOR

Les tells us he is currently very busy in renovating his home; as a consequence correspondence - always heavy - has had to take a slightly backward seat. He hopes those who have written and not received a reply will appreciate his situation and understand. Its not lack of will - just pressure on time.



The June issue of BING, with its remarkable landmark of being No. 80, was full of its usual interest to me and I offer my thanks to all for making it possible.Long may it continue.

Being now retired I have a lot more opportunity to listen to the radio, and its gratifying to me to record that once again BBC radio is certainly giving Bing a really good "air-ing". I gather that the local stations, also, are playing plenty of Bing, with the emphasis all-round on the IN D'MAND (MCA)album. I hope overseas members are sharing in this via their radio.

The BBC "boys" as Bing often so affectionately spoke of them have certainly picked up this album and I've heard many tracks from it. My own 'survey' shows that the most-played track has been THE ISLE OF INNISFREE. It has been described enthusiastically each time I've heard it broadcast. The amusing aspect is that this particular track like so many others has been in the BBC record library for years. Clearly virtually forgotten, it now seems to be presented as a new number! No matter, so long as its played ! It is certainly getting a new lease of life - and deservedly so, for it is a beautiful, appealing, recording of Bing's. Seems when a new album reaches the BBC it is hailed as new and no research is undertaken as to whether or not they already have the tracks!

I have undertaken my usual "plugging" exercise in respect of IN D'MAND and pulled off some nice coups, - to coin a phrase; Ian McLay of MCA (John Marshall's newfound buddy) sent a couple of copies of the album to Gerry Didymus, well-known on Radio Solent and never loth to play a Crosby record in his programmes. Gerry used one of the albums as a prize in a Crosby Quiz he set in his show and used the other extensively on the air.

It was gratifying for me to get a letter from Ian McLay thanking me for my 'much appreciated work and ongoing support for IN D'MAND'.

Like so many others, no doubt, I've long wanted a micro-groove version of GETTING TO KNOW YOU, although I've a couple of good condition 78s. I'm very pleased John Marshall included this.

Around the end of May a knock on the door announced the arrival of one of our members all the way from Australia. It was David Currington, one of the younger Crosby fraternity. It was warming to note his keenness, especially with regard to Bing's later work and what was done with the CBS tracks in the way of up-dating them (The Bing/Cole/Moore tracks, of course)

David joins forces with many others who share this view. Joe Francis, for instance, who has sung with the Glenn Miller orchestra for three years and his father, Ernest H. Sutkowski.

Quite a contrast to other opinions I've had - and otherwise heard about - where long-time Crosby 'buffs' wanted the situation in the 1970's that Bing was recorded as he had been 45 years earlier! An impossible dream, of course, tho' there may have been some case for

issuing the tracks as they were originally made. But as I've pointed out many times, those record moguls who are responsible for financing the projects want a return for their money - and let that be known. And, they added pertinently, we ARE in the 1970s !

SOMEHOW OR OTHER IN THE LAST ISSUE OF "BING" THE MAST NUMBER OF "AN OLD-FASHIONED CHRISTMAS" got left out. This is rectified here and now: DL 187.

More correspondence I've had was with Mr. Robert Weiss, one of the DAYBREAK RECORD bosses, and it was about this unissued track of OLD-FASHIONED CHRISTMAS plus another, IF I HAD A HAMMER with the Count Basie Orchestra which also remains unissued. Mr. Weiss didn't rule out the issue of both tracks when I suggested they might be considered for any future compilations. He did rule out the question of issuing them as a "single" on the grounds that one was purely a seasonal record.

JOHN LOWE'S 'curio' find of a 78 with WRAP YOUR TROUBLES IN DREAMS on one side and Johnny Demond's PLAY ME HEARTS AND FLOWERS on the other brings to mind the discovery of WRAP YOUR TROUBLES on a British 78 - with a delightful BBC recording which featured, I believe, that lovely comedienne, Joyce Grenfell. Quite amazing how these odd couplings come to light.

Now I would like to most warmly thank all those members who so ably responded to my appeal in the last issue to write to KEN BARNES requesting the release of the 24 Crosby-Cole-Moore tracks taken, as said above, from original CBS radio sources. A letter from Ken tells me that he has been overwhelmed with mail and on such a scale that he cannot handle individual replies to all the members who wrote in support

> THIS REMARKABLE SHOW OF GOODWILL HAS PLEASED KEN VERY MUCH AND HE HAS REQUESTED THAT I OFFER A 'BLANKET' THANK YOU TO THE WRITERS. THIS I AM MOST HAPPY TO DO.

Another point from Ken's letter states that he has been assured by Judy O'Brien of the Philips Co's legal department that a concerted effort is now being made to locate and sort out the missing Bing tapes- and indeed, the tapes of other artists recordings which cannot at the moment be located.

Finally, Ken concludes his letter saying: "Whether or not there will be any Bing issues in the near future is anybody's guess at this stage." He will, however, keep pouring on the pressure and the letters already mentioned will be a considerable help in pressing his points with Philips in order to get these tracks released.

No matter how much we think we know, or have learned, about Bing, its always possible to find something new - and that's a continuing delight. A footnote to Ken Barnes's letter told me to tune in to a Hitchcock film on BBC-TV, 'REAR WINDOW' which was having its first TV screening in Britain.

I duly tuned in and was delighted to hear Bing's beautiful rendition of TO SEE YOU IS TO LOVE YOU played in the background. Ken was of the opinion that a lot of Bing fans are not aware of the Crosby interest in this film. That included me !

Members are long aware that I am the recipient of much fine correspondence from Judge Francis Smith of the Supreme Court of New York, as keen a Bing man as can be found anywhere. A cassette has just arrived from Francis entitled NAME IT FOR BING, which features members of the Medflys Group singing the reasons why a highway known as 'Seventeen Mile Drive' should be renamed BING CROSBY DRIVE. This is a project that has been on the go for some time; the man behind it all is a publicist by the name of Gene Buck. 'Seventeen Mile Drive' is a famous two-lane stretch of asphalt in California which offers sweeping views of Monterey Bay and a peek at the famous Pebble Beach Golf Course which was, of course, connected with the BING CROSBY PRO-AM GOLF TOURNAMENT.

Mr. Buck wants little signs erected along the highway with Bing's face, hat and pipe; he has much support for his idea in letters from Frank Sinatra, Bob Hope, and among others, the Jack Benny Commemorative Stamp Committee.

One article NOT offering Gene Buck support had me in fits of laughter It was written by a journalist by the name of Joe Fitzpatrick in a paper called THE HERALD. One sentence of Joe's article reads: "Good grief, Gene, the very thought of this is sending me to the window!"

Furthering his opposition to changing the name from SEVENTEEN-MILE DRIVE to BING CROSBY DRIVE, Joe advises Gene Buck to drop this foolishness and get on with something important - maybe something like hustling tips for dishwashers - a campaign that brought Gene Buck some publicity at one time. Its all a little hilarious - especially as 17-Mile Drive is nowhere near that length, I learn.

The cassette, however, has the song BING CROSBY DRIVE on one side only and has been copyrighted with the famed Library of Congress. It has been released by The Concerned Citizens for Changing Seventeen Mile Drive to Bing Crosby Drive ! c/O GENE BUCK, CAMPAIGN MANAGER, PO BOX S-1111, CARMEL-BY-THE-SEA, California 93921.

I continue to get much pleasure and satisfaction from your letters of appreciation regarding my happy association with Alan Dell and his BBC SOUNDS EASY programme, heard every Sunday afternoon. I imagine Alan will continue to feature Bing for some while yet - and is deserving of a pat on the back for his plugging of the IN DEMAND album. Our member JANET SNOW got her wish to have Alan play INDIAN SUMMER on the programme - and a great Bing song this is. A good request from Janet.

I've been asked several times of late if our Circle is still recruiting members. My own experience shows that we have a steady trickle of people wanting to join us, and I'm sure Editor Reg will confirm this, as I pass all enquiries to him. We have the long-standing stalwarts but clearly more are coming in all the time.

A long-time associate of mine, STAN WHITE of Kettering, Northants, comes up with informative letters from time to time and is forever keeping things going for Bing - like giving LPs to his friends at Radio Northampton and Radio Cambridge. What is more, they thankfully respond in featuring them on the air.

Unable to pick up a copy of the Conifer album (REMEMBERING: BING CROSBY CHD123) reviewed in the previous issue of BING, Stan wrote to the company who stated in reply that their stocks were sold out but a new pressing was planned - and that a new sleeve was being produced.

Stan White has also had some interesting correspondence with MCA producer Hoffman in California which has prompted me at long last to get intouch with Mr. Hoffman, something I've wanted to do since he released the BOB HOPE IN HOLLYWOOD LP.

Stan White's information reveals clearly that Mr. Hoffman is constantly searching out the Bing material in the MCA vaults and that he had come across a perfect master - previously unissued - of OH! YOU CRAZY MOON and was having it transferred to tape. This recording is long known to Crosbyites - Master L4729, recorded December 24, 1947. Actually, this was one of many recordings Bing hurriedly fitted in during that year to beat a Musicians' Union recording ban called by its leader, James Petrillowhich started at midnight on December 31, 1947

A point mainly for home members occurred during the last week of July last. David Jacobs (who, as you know, wrote the notes for the IN DEMAND album) played the recording of CLANCY LOWTRED THE BOOM on his BBC Monday midday programme. This was taken from the recently-released VOL 2 of THE RADIO YEARS (RRT NCP 707). As I always make a point of listening to David's programmes for he puts out some fine recordings anyway, I tuned in to his Saturday morning programme of the

of the same week - and he announced he was going to play CLANCY LOWERED THE BOOM again.

"After I played this recording last Monday," David went on, "the BBC telephone switchboard was jammed with callers wanting to know the number of the record! Its incredible," he said and obliged with the record. And it is incredible, too. I was very pleased to hear of this listener-reaction. No doubt other members happened to catch this quite notable event - for a Bing track from old radio. I wonder if shops have experienced baffling requests for the album?

Since starting this piece I have sorted out and look thro' the replies people have had from Steve Hoffman of MCA Records in California, regarding the release of Bing's recordings held by that company. Mr. Hoffman mentions some difficulties he runs up against, such as non-cooperation of the Crosby Estate, lack of sales, cheap imports &c.

Against this other members have suggested to me how odd it is that thro' the enterprise of John Marshall the MCA company here, in the person of Ian McLay, can request from MCA in the States 20 tracks (for the IN DEMAND album of course) and get them speedily and with no problems?

I can only agree with these members for it indicates a complete anomaly, and I am equally puzzled. But I often reflect on Bing's own opinion given to me during one of our meetings. Bing told me that as the older fellas who grew up, as it were, with Bing in the record industry retired too, would the 'newer fellas' have the knowledge, leave alone the initiative to issue Bing's records, finding good concepts for compilation albums? Indeed, Bing actually forecast to me that the time would come when people asking the companies for his records, would probably be told that the "market" has changed and that to release his - Bing's - records was no longer profitable. Bing got it right!

Another point worth mentioning in this connection is that many of the older record-presenters on radio, and long-time reviewers in record magazines have expressed the view many times that the men in charge of the projects of the record companies are young and just haven't a clue as to the wonderful repertoire of recordings they are sitting on; they are totally concerned with discovering new artists. Perhaps this is understandable - but Ian McLay DID say at the Rembrandt that he felt the record companies had drive the older generation away from the record shops. This would apply to other artists besides Bing, I hasten to add.

Best wishes to everyone !

Editor: Well, keep on sending in the record requests to promote our man - Alan Dell especially, perhaps, whose address is :

ALAN DELL,
"SOUNDS EASY"
BBC RADIO 2
LONDON W1A 4WW.

Leslie suggests we might swamp Mr. Dell and prove to him the strength of following for Bing - and dismiss any thoughts of turning his attention elsewhere!

AND, AS WE SAY EACH ISSUE, KEEP REQUESTS GOING TO ALL PROGRAMMES, NATIONAL NETWORKS AND LOCAL RADIO. THERE CAN BE NO DOUBT THIS STIMULATES INTEREST IN BING AND, MORE IMPORTANTLY, OPENS THE EYES (OR PERHAPS EARS!) OF SOME WHO HAVE, LIKE YOUNG PEOPLE, BEEN ONLY VAGUELY AWARE OF "BING CROSBY".

To answer some of Les's points; Yes, we do have a steady trickle of new members, many of whom are so delighted to find us having been fans for 40 or more years! Occasionally some drop by the wayside tho' this is fairly rare. Its a melancholy thought that usually we lose members because of "the grim reaper"..... Leslie certainly passes on a lot of new members to us, befitting his title of CHIEF PUBLICIST!

John Marshall's remarkable tie-up with Ian McLay is truly a phenomenon not often encountered. That SOMEONE at MCA will listen to SOMEONE concerned

with Bing certainly suits us - no matter whom it may be and John has done pretty well, we think.

Note again that disturbing remark "...trouble with the Crosby estate."

The project to change SEVENTEEN MILE DRIVE into BING CROSBY DRIVE is arousing some controversy, provoking newspaper leaders and letters in the correspondence columns. A typical "leader" article appeared in the Monterey Bay TRIBUNE, reading as follows:

BING CROSBY DRIVE

GENE BUCK, a Peninsular publicist,is pushing a movement to change the name of Seventeen-mile-Drive to Bing Crosby Drive.

In light of the cavalier manner in which Bing's golf tournament has been treated in these parts, we're inclined to throw the weight of this mighty publication behind the idea. It might take a little sting out of the mess for Bing's kids.

We suspect that Buck is pursuing a will o' the wisp, however. Citizens who wield considerable muscle have addresses on the famed drive and doubtless would fight tooth and nail against changing the name,regardless of the esteem in which they hold Der Bingle.

It is less than likely that the Pebble Beach Company will have much sympathy for Buck's project. They must have a few maps printed up with the old name on them.

Now, if someone wants to change,say, the name of Central Avenue in Pacific Grove to honor Crosby, we can jump right in there with him. Central has always seemed a bush league name to us. Along with Main, Broadway and the like, Central really isn't all that imaginative a monicker to hang on a street.

While we're making the change, perhaps we can figure out some way to iron out the confusion of having Lighthouse Avenue in Monterey misaligned with Lighthouse Avenue in Pacific Grove. Or is all that too much for one city council to handle?

This proposed change of name for the drive is, as you can see,causing a lot of interest, some of it humourous. We do get the impression, however, that even this worthy cause - like the commemorative stamp issue - is the target of HLC Properties Ltd;, and the people behind it for some inscrutable reason.

WE HAVE TO ADMIT TO A CERTAIN NAIVETE - IT WAS QUITE A WHILE BEFORE THE PENNY DROPPED (AS THEY SAY!) AND WE REALISED, OR PERHAPS GUESSED, THAT HLC PROPERTIES LTD., MUST BE AN ABNREVIATION FOR HARRY LILLIS CROSBY PROPERTIES.

There is little doubt, sadly, that the question of the golf tournament(s) has been the cause of great disappointment and bitterness in the States. We are reluctant to report these extraneous matters for we much prefer to concentrate on Bing's musical talents and achievements. However, many members do take an interest and expect to read here what news and comment there is coming from the States.

Here are excerpts from a report in THE LOS ANGELES TIMES earlier this year; thus, and we quote -

THE AT & T CLAMBAKE ?

SOMEHOW, THE NAME JUST DOESN'T RING TRUE: WITHOUT BING, ITS - UH - PHONY.

Pebble Beach, Calif: For the first time in 40 years, Bing Crosby's name will not be on a golf tournament on the Monterey Peninsula this winter.

The flower of the PGA Tour has returned to the Del Monte forest this week, but the pros are here to play in what Crosby's widow, Kathryn, has labelled "just another corporate sideshow", the first AT & T Pebble Beach Pro-Am.

After a bitter dispute with the PGA last April she yanked her husband's name off the tournament that Bing started at Rancho Santa Fe in 1937 as a party for his Hollywood friends and a few professionals.

Mrs. Crosby has put her husband's name on a celebrity-amateur tournament that will be played (in June) at the Bermuda Run Country Club in Winston-

Salem, N.C. but at least one Crosby, her son Nathaniel, 24, expects to have it back on the pro-am here, ppobably next year.

"We're still involved," said Nathaniel, who replaced his famous father as tournament host in 1978 at the age of 16. Nathaniel and his brother Harry, are, in fact, the co-hosts of the tournament this week. Nathaniel, a former US Amateur Champion who competed on the European professional circuit last summer, is also playing in the tournament.

The reason he and his brother are still involved, Nathaniel said recently in an interview at the Carmel Valley Country Club, is "to keep our foot in the door, in case Mom should change her mind. This would give her a way to get back into the tournament. And hopefully she will change her mind. I hate to think of my dad's name not being on the tournament."

To keep the door open, Nathaniel said, he has stayed in touch often with the Monterey Peninsula Golf Foundation, which runs the tournament. "If she did change her mind, they would be willing to receive her with open arms," he said. "The AT & T people, I know, would love to have dad's name affiliated with the tournament."

Bing once had a television program called THE BING CROSBY CHRISTMAS SHOW, BY AT & T", Nathaniel said. "I had hoped, ideally, the tournament would be called the BING CROSBY NATIONAL PRO-AM, SPONSORED BY AT & T."

Before that can happen, however, a lot of bitterness must be erased. Mrs. Crosby leveled some harsh criticism at the PGA and the Monterey Golf Foundation when she withdrew, saying that her decision was irrevocable.

"Its up to Mom," Nathaniel said, "It will be hard for her to change her mind because her decision was so public. She's very strong-minded.

"Mom has kind of got caught between two things. She has her tournament in North Carolina now, and she is going to try to say it is a continuation of the Crosby. I think that its kind of like celebrating Christmas in June. This tournament is Dad's idea. But I think there is room for two Crosbys.".

Its still hard for him to talk about his mother's decision freely. Asked if he had talked to her recently, he said they exchanged letters last fall.

"I WOULD ADMIT TO A TEMPORARY RIFT IN THE FAMILY," HE TOLD THE MONTEREY PENINSULA HERALD LAST MONTH. BUT AT CARMEL VALLEY," NATHANIEL SAID, "I HOPE THAT WHEN THE DUST SETTLES SHE WILL SEE THE LIGHT. BUT SHE FEELS VERY STRONGLY ABOUT IT."

(Editors note: Kathryn withdrew from what was the original Bing Pro-Am tournament on the grounds that, with sponsors, it had become too commercialised.)

All very sad. As we remarked earlier on HENRY PLEASANT'S BOOK - just what would Bing have thought of this, and other happenings?

A member in the States who seems to know more about these things - the golf mess and the legal snags with using Bing's name, gloomily said: "When you think of the vast goodwill of Bing's name, and the equally vast fortunes he bequeathed, surely its incongruous, at the very least, to try and eke the last dime out of Bing's worldwide popularity..... the Crosby Estate should be grateful that Bing's name continues to be so freely used...its a kind of monument to his unique stature."

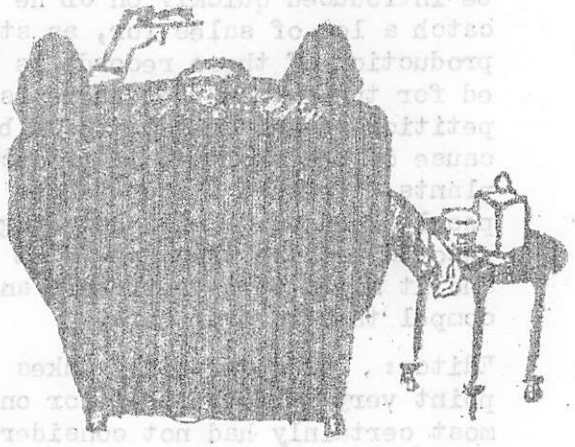
But, there it is. We are sure Bing would be horrified, astute businessman even as he was.

Putting aside all the arguments and bitterness, our member, BARBARA DYER of Weybridge in Surrey, was visiting Virginia at the time of Kathryn's 'show' and motored 300 miles on "a stinking hot day" to attend. Naturally, she found it great fun, meeting people like Pat Boone, Dale Robertson, as well as having friendly words with Kathryn herself, Nathaniel and Harry.

Barbara says North Carolina is a lovely state, with a beautiful golf-course set in acres of incredible countryside. But, "Bermuda Village", says Barbara, "is definitely for the very wealthy!"

BING track EVENTS

RECORD TOPICS



COMPACT DISCS - WHO NEEDS 'EM?

The speedy, concise, one-word, and indubitably correct answer to this question is: POSTERITY ! Unusually for such a benign magazine, we came close to furore, if not downright acrimony, over LIONEL PAIRPOINT'S lashing of the US MCA man, STEVE HOFFMAN, who is proposing to issue CD's of the BEST OF BING and CHRISTMAS BING variety. Lionel was not without support in his views that we had enough of this type of compilation in perfectly good audio quality and that the CD project was just another way of getting mileage out of tracks that have been issued, and reissued, ad infinitum. But the real weight was for the issue of Bing on compact disc.

STAN WHITE, 57 Stanley St., Rotherwell, Kettering, Northants was probably the most cogent critic of Lionel (and your Editor, and I'm sure we are both suitably chastened!) for he wrote:

> CD is an entirely new market and the worrying thing is that the trade press are now saying that everything will be switched to CD in about ten years' time. The only hope for Bing, therefore, is to get some of the record companies to digitally remaster his material ready for Compact Disc. Unfortunately, we're not likely to get much support after the lashing dished out to Steve Hoffman by Lionel Pairpoint. It could set back the Bing scene for years if he is not introduced to the new CD scene, always bearing in mind that Bing didn't live to make any digital recordings. This means a lot of work has to be put in by going back to 'originals' if possible and make vinylite pressings from the original stampers in order to get the most silent surface possible, plus the widest frequency response, which can then be fed through the various comb filters to put a good quality signal onto the digital tape, ready for CD. All over the world, the plants set up to make CD discs cannot cope with the demands being put on them. If Bing's voice is to survive into the future, then he has to go on compact

disc, and in a quality acceptable to that medium. It will be a good thing because these records will virtually last forever. Moreover, if Bing can be introduced quickly on CD he could catch a lot of sales for, as stated, production of these records is limited for the reason that there is competition to get artists on CD because of the shortage of production plants. In that circumstance, people keen on CD will get Bing records because they are THERE - and it might open their ears and compel them to want more.

Editor: Stan certainly makes the point very validly and I for one most certainly had not considered the fact that discs as we know them may completely disappear. There are those of us who daren't look 10 years ahead, but for the sake of POSTERITY, Bing must, as Stan says, be on Compact Disc.

Stan complained also that we did not give Steve Hoffman's (MCA) address so that other members could write to him. True, BUT, it was given an issue or two back when we wrote to Steve on album compilations. Stan did get the address from elsewhere - and unlike us, he DID get a reply, which ran:

"From the desk of Steve Hoffman:

Dear Stan,

Thanks for your letter! I have received many letters criticising my efforts in the area of compact discs. I am used to it. No doubt there was the same sort of reaction when Lps were invented in the late 1940s. I know that the only way to get the 'under 35-year-olds' introduced to Bing is on laser disc compilations.

PLEASE DON'T THINK I TAKE OFFENSE AT ANY CRITICAL LETTERS SENT TO ME FROM GREAT BRITAIN. THEY ARE VERY POLITE COMPARED TO THE ONES I GET FROM NEW YORK OR CHICAGO. RECORD COLLECTORS HERE IN THE USA ARE VERY OUTSPOKEN AND DON'T SEEM TO CARE WHO'S FEELINGS ARE HURT IN THE PROCESS.

At any rate, thank you for your support of my efforts. I need letters like yours more often..... they reassure me I am doing the right things.

ery truly yours,
STEVE HOFFMAN.

Anyone else wanting to write to this gentleman, and cannot be bothered to turn back an issue or two, here is the address again:

STEVE HOFFMAN,
A & R Manager, Special Markets,
MCA RECORDS,
70 Universal City Plaza,
Universal City,
Calif. 91608,
USA.

Then there was PIERRE BUGNOT, of 19 Rue du Dr. Acquaviva, Marseille, FRANCE, who also wrote -

I take the opportunity to thank you for the <u>permanent</u> quality of the magazine. Merci beaucoup, Reginald! No doubt Bing's fans are music lovers and as such have a fine hi-fi stereo equipment, including a compact disc player. If not, they certainly intend to get one in the near future.

HAVE YOU HEARD THE 'BING 'N BASIE' Daybreak album on the new German Pol gram compact disc (824 705 - 2) Emarcy Records; what a difference! Its fantastic.....I have the feeling the MCA people will think Crosby enthusiasts are content with listening to Bing's records on their beloved wind-up clockwork portable gramophones for "Bing always sounded great". That they definitely belong to the past.....

Editor: Not quite that, Pierre! But you make the point. So, whether or not we all rush out to buy CD players in order to hear the BEST OF BING on such discs, the truth is such recordings are required to ensure Bing's passage into the next century, not only on wearable LPs but on the unwear-outable CDs. Points accepted !

We can pass on now to more orthodox Crosby releases with special evidence to show that the record industry is in a weird state, to say the least.

Let's take you by the hand and show what is meant by that !

All members will appreciate that we have, in recent issues, reviewed the two albums, THE RADIO YEARS, Vols 1 and 2 (NCP 704 and NCP 707 respectively). This is, of course, radio material, circa the 1950s and issued by PRECISION RECORDS & TAPES LTD., who stated, by the way, that they didn't deal directly with customers, but only thro' normal retail outlets. Vol 3 is expected soon.

And in the last issue, we reported an issue on the REPLAY label, origin not easy to define as it bore both Warner and and WEA Record notations. Yet this also was radio material of the 50s - material that had been previously issued on the Murray Hill set. All had been issued in exceptionally good quality, from the Crosby Estate and seemed to be the original tapes probably used for broadcasts. (No doubt HLC Properties Ltd., do the negotiating?)

With us, so far? Then we'll proceed.

The following album has made its appearance:

"BING" Jazz International Ltd., 40 Dean St. London, W1V 5AP

The front of the sleeve consists of a large picture of Bing taken in the 70s, holding a modern mike, and is edged with the word REVIVAL repeated all round the edges of the sleeve. There are NO sleeve notes; indeed, the rear of the sleeve is virtually bare except for the titles. The titles ? Well, they are identical to those issued on the REPLAY album ! viz:

Lady of Spain
Zip a Dee Doo Dah
PS I love you
If this isn't love
Ol Butter milk Sky

Great day
I got the sun in the morning
Its a good day
You go to my head
The old lamplighter.

No. of this album is MEVLP 004, also available on Cassette CEV 004

So, what do you make of this ?

This can only possibly be of interest to those who collect SLEEVES - if there is such a category. The tracks are of the quality of the REPLAY and THE RADIO YEARS albums, e.g. first-class, indicating they come from the same source.

Thus, this particular list of titles has now been issued <u>at least</u> three times.

A two-album set that has been sculling around for about 4 years - at least - seems to be turning up again in increasing numbers for some reason. The cassette, too. This is:

FOREVER - BING CROSBY RCA NL89535(2)

<u>Cassette: NK89535</u>

Price: Around £5.99 for the double-album.

This set originated in Germany (the extensive sleeve notes are in German) and it contains nine really fine photographs of Bing - something you miss on the cassette version, of course. The front is a well-known picture of Bing wearing a bow-tie and one of the most typical of him. Current copies turning up have a label stuck on them "BEST BUY DOUBLES" red, on white. There are 30 'great tracks', says the front of the sleeve, also. They are:

<u>Record 1, Side 1:</u>

I'm gonna sit right town & write myself a Whispering (letter
Dream a little dream of me
Let a smile be your umbrella
Some sunny day
Down among the sheltering palms
Exactly like you
Mamma loves papa.

<u>Record 1, Side 2:</u>

Mack the knife
Just a gigolo
Them there eyes
Wrap your troubles in dreams
I'm through with love
Just one more chance
Its a good day

<u>Record 2, Side 1:</u>

Mary
Make believe.
Muddy water
High water
Loveable

(Cont...

I'm coming Virginia
Ol' Man River
Three little words.

Record 2, Side 2

Fancy meeting you here
Brazil
Here we are
I can't get started
How about you?
You came a long way from St. Louis
You can take the boy out of the
It happened in Monter (country
Isle of Capri

This is a most interesting compilation which should prove attractive to many, should they come across it. It might be described as a true collection of the "ancient and modern" - we antiquarians are apt to view anything beyond 1940s as "modern"! It covers Bing's career, fragmentally, from 1927 with Whiteman through to 1958 with Billy May and his orchestra.

The basis of the set is, it will be seen, the two RCA albums of the late 50s, RENDEZVOUS (or FANCY MEETING YOU HERE) and BING WITH A BEAT with the Bob Scobey Frisco Jazz Band - one member, while welcoming the chance to pick up the set, lamented at the inclusion of FANCY MEETING YOU HERE. As we remarked, however, RCA have nowhere near the vast output of Bing that MCA has.

It will be observed that the set does contain some early gems in JUST A GIGOLO, THREE LITTLE WORDS, some late 20's Whiteman tracks. ITS A GOOD DAY is also a valuable inclusion for this was issued only in Australia originally.

Gus Arnheim's orchestra is another orchestra involved in addition to those already mentioned.

It contains also the original version of JUST ONE MORE CHANCE (Sept 2, 1931).

And, there's Rosemary Clooney, naturally. It is indeed a splendid, well remastered, compilation and the duplication shouldn't be too much to take, even tho' the Whiteman/Rhythm Boys numbers are now on the Chronological issues; and mention of that monumental series brings us to the letter we have received from the producer, JOHN McNICHOLAS, which reads:

PRICE INCREASE ON JONZO LPS (i.e. THE CHRONOLOGICAL BING PROJECT

We regret there will be an increase of £1 in the price of these albums from Vol 7, due to a doubling of the price of the sleeves. We had a fiasco with Vol 3 which had its sleeve reprinted four times. A new, reliable, good-class firm have now undertaken the printing. Some may regard the sleeve as relatively unimportant, but we want to match the quality of the sound with a sleeve.
Thus, for those who purchase by mail order the price is :

£8.60 (£6 for the album, £1.48 post and packing plus £1.12p VAT

Those who can get the records from shops save, of course, the £1.48 P & P, making their cost £8.60 less the P & P, making the total £7.12p.

For two discs: £12.00 for the records, £1.91 P & P plus £2.08 VAT. Once more, of course, shop price will be £12.00 less P & P £1.91 = £14.08 - that is, of course, is retailers price the albums the same as JONZO.

JZ-7 will probably be available by the time this issue is posted out to members.

A member asked, in the previous issue, if 20 tracks could be included in this CHRONOLOGICAL BING CROSBY series, making it a quicker and cheaper project?

JOHN McNICHOLAS replies: This can be done, of course, but it will result in the loss of the high standard of sound reproduction hitherto enjoyed. For this quality to be maintained it is necessary to "spread" the grooves.

Editor: Hmmmm....we'll take John's word for it but cannot forebear from pointing out that all the big companies issue high quality records with 10 tracks per side.

A particularly interesting compilation is contained in another album from the US Broadway Intermission Concern. Titles overleaf.....

Broadway Intermission BR - 137

Side 1:
1. Gigi
2. Trust your destiny to a star.
3. Rain
4. Church bells
5. Man on fire.
6. Seven nights a week
7. Straight down the middle.
8. Tomorrow's my lucky day.
9. Just what I wanted for Christ- (mas

Side 2:
1. The second time around
2. Incurably romantic
3. Nothing in common
4. Paris holiday
5. The white world of winter
6. Where the rainbow ends
7. The blue room
8. Cheek to cheek
9. Mountain greenery.

The last three titles are alternate 'takes' to those previously issued on BING SWINGS WHILE BREGMAN SWINGS (and other titled-albums).

This is a US company, of course, but LES GAYLOR says it may be obtained from THE RECORD CENTRE, (Birmingham?) but advisable to enquire first with SAE. Les's price is £7.50 plus £1 postage.

Alternatively, it can be obtained direct from the States fairly quickly from:

BROADWAY INTERMISSION RECORDS,
P.O. BOX 100,
BRIGHTON, MI 48116
U. S. A.

Cost by this method for airmail delivery should be around 16 dollars (don't send sterling - dollars can be obtained from holiday bureau and banks) ASK THEM TO MARK CUSTOMS SLIP: "UNSOLICITED GIFT" as this may save you custom/import duties this end.

As for the titles, 18 of them which is excellent, they are, taking the antiquarian view, fairly 'modern' and make up a really fine album, with excellent quality. There are, of course, three film songs, Apart from the "golf" songs on Side 1, the rest are elusive singles that Bing made in his "semi-retirement" period. All are very good - MAN ON FIRE was sung over film credits, of course.

There is always some slight aversion to sending cash (dollar bills) thro' the mail, in case of loss. We have done it many times this past couple of years quite successfully. International Money Order, the alternative, is quite expensive.

TED HANLON, of Houghton-le-Spring felt disconsolate at seeing Bing's albums - SEASONS, BEAUTIFUL MEMORIES, and THAT'S WHAT LIFE IS ALL ABOUT - on sale as "remainders" at 99p each in a Newcastle shop. Well, we don't think he need be; the record industry today is a far cry from what it was in this respect. None of the big companies seem prepared to hold large stocks of albums for steady or even slow sale. Independent distributors come along and buy them up at a give-away price and then have to, in turn, pass them on to the shops. That's why one seldom sees these astonishing bargains all over the country.

DEAN STREET RECORDS: DICK PF SON (Tottenham) reports;

My old friend, the proprietor of DEAN ST. RECORDS died suddenly recently but the new people intend to retain the 10%-off to members of the ICC. Their selection is currently including HIGH TOR, SOME FIND OLD CHESTNUTS, and several of BING'S HOLLYWOOD.

Bing is by far their best seller they tell me, which only goes to prove there is still a strong demand for Bing if the products are easily available in a wide selection, One or two, such as THE BEST OF BING, and WHITE CHRISTMAS, are the norm. in London, as I suppose they are in most places. And, of course, the browser loses interest and goes for other (and undoubtedly lesser) artists.

Editor: Dean St. is in Soho, West End of London and the shop is easily found. Those able to visit, or who live within

convenient distance, should certainly patronise this shop. You will need your ICC token; anyone who hasn't one, or who has lost it, can obtain a new one by writing to the Secretary, enclosing a self-addressed, stamped, envelope.

IT WAS DAVE MALKIN of Blackpool who wrote suggesting that requests to radio stations for Bing's recording of WITH THIS RING I THEE WED would have been most appropriate in view of the recent Royal Wedding. It certainly would have been an excellent opportunity to boost Bing's record. Alas, this good intention came too late - even if the more obscure stations had this equally obscure recording of Bing's - 9th February, 1951.

But it raises interesting possibilities: other members may have the inspiration for a particular song of Bing's to suit a national occasion, and we should plug it at the right time.

We are reminded that the late LES PHYTHIAN of Liverpool, a very staunch Crosbyite AND Everton FC supporter, persuaded the club to play Bing's ONCE MORE THE BLUE & WHITE before the start of all Everton's home matches. Not a national occasion for sure, but still an excellent idea. It persisted for years; we don't know whether or not it is maintained today.

A strange quick of the process means that on the previous page, column 2, the two names have been partly obscured in some copies: The first, a third down the page, should read TED O'HANLON of Houghton-le-Spring; DEAN-ST. RECORDS is reported by DICK PEARSON (Tottenham).

ROBERT MITCHUM was reported in THE DAILY MIRROR as being extremely irate over autograph-hunters pursuing him at Heathrow Airport before his departure to America. A few days later the following letter appeared in the Mirror's correspondene columns under the heading of SIGN OF A REAL STAR:

> "Robert Mitchum shouldn't gripe about autograph-hunters - they turned him from a labourer into a multi-millionaire. A greater star than he will ever be, BING CROSBY, said the time to worry was when the autograph hunters were not about.
>
> G.H. DUGMORE, Wimbledon, London.

Well, Mr. Dugmore isn't one of us - but obviously should be !

AND BELATEDLY WE'VE SEEN A CUTTING FROM THE DAILY EXPRESS:

"BING'S LIFE OF MUSIC: After the great suc of such films as THE JOLSON STORY, THE GLENN MILLER STORY and the story of the life of George M. Cohan, it surprises me that the life of Bing Crosby has not been made into a film. I'm sure it would be a great success. He had to much to offer in the way of entertainment. Henry D. Kewley, Maryfield, London Rd., Edinburgh.* Editor: It is truly astonishing - and now its quite a thought that Gary is too OLD to play Bing....that's if he would be asked!

– Thursday 19th June 1986

AND FILM GUIDE

Bing has the medicine

Sunday's star choice is *Doctor Rhythm* (S4C, b/w, 3.45pm). Light-hearted comedy musical starring Bing Crosby as a doctor who takes the place of policeman Andy Devine to act as bodyguard to eccentric Beatrice Lillie's niece, Mary Carlise.

THE ROAD TO HOLLYWOOD

BY FRED REYNOLDS:

PUBLISHED BY: JOHN JOYCE, SALTMEADOWS RD., GATESHEAD.

The long-awaited definitive book on Bing's film career is now in the hands of those who ordered it and paid the requisite deposit. If not received such members should get in touch with the publisher.

HERE the book is reviewed by KEITH PARKINSON.

On 1973, Ralph Harding, then prominent in Crosbyana, published Fred Reynolds's ROAD TO HOLLYWOOD. My non-creative involvement extended to typing the stencils and distributing a number of copies of the book in the North-West. In his preface to the new edition of the book Fred tells us that since the original publication he has received many enquiries from people seeking copies of this long-out-of-print work. Until now, that is, because John Joyce has printed and published an expanded and updated edition of Fred's definitive book of Bing's films.

A few years ago I received a handsome offer for my copy of the book from THE 78 RECORD EXCHANGE. Although there was no way I would part with this book I realised how important a part of Crosbyana the publication was. In any event, my copy was annotated and well-worn with frequent use. The new edition is built to stand the test of time. Strongly bound and printed on high-quality paper, it will withstand being taken down from the shelf again and again. And such is the nature of the book that this is guaranteed to happen in order to clear up some obscure point on a Crosby movie or settle an argument in the early hours between consenting Bing enthusiasts.

In the intervening years between the first and second editions of ROAD TO HOLLYWOOD, a number of publications about Bing's films have appeared. Some were well-planned and others were hurriedly cobbled together following his death. The best of the bunch is probably THE FILMS OF BING CROSBY by Robert Bookbinder, published in the USA by the Citadel Press. Even that large format book falls far short of the comprehensive work now available once again.

ROAD TO HOLLYWOOD follows its original successful formula. Full credits for all of Bing's films are followed by general comments and a detailed plot outline. Every musical number is noted and where this is a Crosby contribution the date on which Bing made a commercial recording of the song is also given. If the film has been shewn on television in this country or the USA this information is also given.

Since the first appearance of the book additional research has resulted in sections being devoted to cartoons, newsreel appearances and television work. A general chronology of Bing's career is interpolated between the films and this sketches in radio and television activity as well as referring to personal events. The book is well illustrated, mainly by using front-of-house cinema stills from Crosby movies.

Running to over 300 pages and containing a detailed index, this is the most comprehensive book about Bing's films anyone could wish for.

In a work of this size and comprehensibility it would be unusual if the odd error hadn't crept in. FRED REYNOLDS tells us;

Page 16 (last para.3rd line): "storey" should be "story".
Page 45 (Cast): "Bing Hornsby" is the character played by Bing Crosby.
Page 54, third para, third line: "Batchelor" should be "bachelor"
Page 70 (ninth line from bottom): "consisent" should be "consistent".
Page 72 (second para, 11th line): "semblence" should be "semblance".
Page 121 (TITLE): "FAVOURITE" should be "FAVORITE" (American spelling).

While these errors may be considered insignificant, Fred would appreciate being told of any others that may be discovered.

Many letters have been received in connection with this book, another massive contribution to Crosbyana, and the two following are representative:

BILL DREWELL, 13 Welton Rd. Daventry, Northants:
I have just received the book, the ROAD TO HOLLYWOOD, and what a book! Just about the best that's ever been presented on Bing's films, a truly wonderful job that Fred Reynolds has made of Bing's life in films. Just about every piece of information possible. It must have taken a tremendous amount of time to do this. I would like to congratulate him on a lovely book. And I must not forget that its beautifully bound, a great book one is proud to own.

CYRIL PARKER, 43 Braden Road, Penn, Wolverhampton:

I write to say what a marvellous job Fred Reynolds and John Joyce have made of the revised edition of THE ROAD TO HOLLYWOOD. Every complete detail of every film appearance so well documented, and much more, such as the chapter on 'Unrealised projects'. This book, which is beautifully produced, is worth its weight in gold. It should be in the possession of every ICC member and indeed, Bing fan.

We are greatly indebted to Fred and John.

All of which should leave no-one in doubt as to the tremendous worth of this quite monumental publication.

It remains only to say that FRED REYNOLDS has been a dedicated Crosby admirer since around 1931. He met Bing several times and has a splendid picture of one such meeting taken at the Savoy Hotel in London.

Fred also had a very congenial correspondence with Bing over the years and Bing frequently expressed his gratitude to him for the work and research undertaken.

IN THE BEGINNING

Another personal experience in what might be called our ONE MAN'S BING series. This is by ERIC VINCENT who, it will be recalled, so charmed and delighted the members at two of John Marshall's London social events with his singing and congenial personality.

BY birth I am a Cornishman; in fact, we are a Cornish family; but the connection now seems a little remote. For after the First World War my father - a miner - sought and gained work in South Wales, but this time in coal, and not tin. My mother and four children - at 14 months I was the youngest - followed him from Cornwall to live in a council house, granted to miners with families, on a small housing estate in a not-much-bigger village called Newbridge, which is about ten miles from Newport in Monmouthsire - as it was then. Now its Gwent.

Along with millions of others, our family in those hard times was extremely poor yet, somehow, happy. I'm sure its not only in resrospect I say that. We WERE happy though its not easy now to see exactly why! We fell into the Welsh way of life so easily. For a start, we were 'Chapel' - Methodist, in fact. And then, our religious grounding forbade us to even sing popular songs of the day on Sundays - what there were of them. We couldn't play innocent, not-betting, games with cards and so on. Sunday was indeed a day apart.

Sunday indeed, every week of every year, was mostly taken up with three trips to the chapel which was more than a mile walk each way - and undertaken in all weathers. Then there were a couple of mid-week treks there for events such as Band of Hope, choir practice, and so on.

Musically, my mother was the only instrumentalist being able to play the piano. But both she and my father were excellent singers and had fine voices. I also had two other, older, sisters and brothers, who were in their middle or late teens when I arrived on the scene. Arithmetic of the elementary kind now shows we children were eight strong. Two more were to follow later in Wales.

It appeared that we were all regarded as, at least, adequate vocalists so I feel it was a heriditary trait. We were all involved with choirs, glee-clubs as is the Welsh way of life. Hymns, sacred songs and grand choral anthems were the order of the day in my school years. I cannot deny, however, that the occasional popular song filtered through - I remember SHOW ME THE WAY TO GO HOME, SHEPHERD OF THE HILLS, BYE BYE BLACKBIRDS, and a few others recorded by the great artists of the period - Layton & Johnstone, for example. In England, naturally !

We had more or less settled to the accepted way of life in the Welsh mining valleys when tragedy struck our family. Such is the way our lives are governed.

Due to a culmination of hard work - and let no one say mining isn't that - and a few accidents underground, my poor father died at the early age of 53 in March, 1934. I was thirteen then and it was a terrible blow to all of us.

It was a year later that we moved to London - this with the help of three of my sisters already working there in 'service', which was considered a very respectable and desirable vocation in those days, especially for 'immigrant' Welsh!

And with the resilience of youth, I soon adjusted and became a Londoner, at the tender age of 14 in a strange, vast, city. I left school at Easter-time in 1935 and quickly got a job which

I knew to be temporary and actually it lasted just six weeks. I got more secure employment in a shop after that and my life adjusted once more to Thursday, half-day closing, something to which to look forward with eagerness, even anticipation. Was it really all that long ago?

At that age one is full of hope, energy - perhaps ambition. I think I had to be for the transition from a Welsh mining village to the hurly-burly of London was no mean change.

Later on in that summer - or perhaps it was the autumn, one of my elder sisters asked me if I was going to the pictures the following day - the next half-day of my working life. Going to the pictures - what a thrill that was in those days when television was still an experimental dream! Everyone "went to the pictures"

Was I going to the pictures to see Bing Crosby, asked my sister. He was in a picture called MISSISSIPPI.

AND THAT, BELIEVE IT OR NOT, WAS THE VERY FIRST TIME I HEARD THE NAME.

"Bing Crosby - who on earth is he?" I asked my sister. "He's a man who sings - sings lovely - you know, a crooner..." She was ably supported by her boy-friend.

"Crooner?" I queried. "What on earth is a crooner?" "Oh, he's the world's greatest..everyone loves Bing Crosby...you know, he sings beautifully and goes boo-boo-boo...."

I was completely mystified. But, I duly went to the pictures to see this singer who went boo-boo-boo in the film MISSISSIPPI. I timed my entrance just right; remember those "continuous performances" for the film was about to start. In any case, the admission was 6d (2½p) - after 3.30 it was 9d! But of course, one had the "big" film, a secondary film, several cartoons, a newsreel, an organ recital - and in some cinemas, a real live-stage-show!

I was completely enthralled by MISSISSIPPI. It was by far the most enjoyable and satisfying experience I have ever known. I was mesmerised. If this is crooning, let's have some more. Leaving the 'cowboys and Indians' stage I forthwith ate, drank and slept Bing! I suppose I'd always known SWANEE RIVER (who hadn't?) but I'd never heard it sung the way Bing sang it. Crooning? Is that what they call it. I called it, and still do, SINGING. And remember, all my years up to then had been linked to the kind of singing I've mentioned earlier. I'd been brought up in good choirs, had learned to appreciate good singing - and a distaste for bad or indifferent vocalising. But this man was certainly different. And has remained so. I fell in love with Joan Bennett, too, as a bonus!

Alas, and also like so many others, my then near-poverty status didn't allow me to buy Bing records. Its almost unbelievable perhaps but three years passed before I bought my first Crosby record. And what an event that was when after scrimping and saving, I made my way to the stall where the lady sold them for 2/- instead of 2/6d. My target was SWEET HAWAIIAN CHIMES - and when she told me all copies had gone the bottom dropped out of my world.

My disappointment was so obvious the kind lady said why not have Bing's latest release? So, my first record was WHEN MOTHER NATURE SINGS HER LULLABY. I hastened home, guarding it carefully, and played it on our wind-up gramophone for the rest of the family.

That was the start of my collecting... and since becoming a member of the Circle I realise I am a comparatively humble collector at that! But every year now is a bonus - how lucky that my existence in the world came along to cover Bing's mighty reign.

I'm glad to have put pen to paper to express my genuine feelings for a man who gave me more happiness than anyone. May it continue for many more years - for me and EVERYONE.

Editor: Lovely Eric, and I'm sure members will enjoy your effort. You may know that here in Cwmbran we're just about 8 miles from Newbridge (4 if you clamber over the mountain!). There is still a big colliery there - one of the few nowadays, alas. A by-pass now flies past Newbridge on the way up the valley...now getting greener and greener.....

HOLLYWOOD GREATS NO 8

BING: THE TIMES OF TRAGEDY

When he died five years ago on a golf course in southern Spain, Harry Lillis "Bing" Crosby had enjoyed almost half a century as a star of films, radio, records and TV. His public image was of the easy going, pipe smoking guy who'd rather go fishing than make a film. But Bing's life wasn't all a gentle stroll along the Road to Happiness. He also felt tragedy's bitter sting and the pain of conflict with his own children. Val Falloon traces Bing's story through the days of unhappiness and on to his peaceful, happy second marriage.

Bing was a major Hollywood star. His films were drawing massive audiences the world over, his radio programme was hugely popular and his records sold in millions. Life, for the funny-looking young man with the stick-out ears, was good.

He didn't know it, but heartache and tragedy lay in wait for the crooner. The heartache came from his young family, four youngsters who were neglected by the star in the heady heights of an international career.

The tragedy came from the loss of the person who meant more to him than any other on earth — his wife Dixie.

Like any father — particularly of boys — Bing found exasperation dealing with the rebellious nature of young people.

Said Bing, commenting on his frisky foursome, the cause of much trouble in later life: "I was away too much. I could have spent more time with them." The trouble was that one minute Bing would spank them, the next he'd be taking them to the movies. He was also over-protective. The Lindbergh kidnapping case had terrified all prominent people, and the boys were watched very carefully. Though the four boys hated the discipline and the unreal life, they all later realised Bing did what he did for their benefit.

But life wasn't all tussles with the troublesome tots. Tinsel Town was having a "tropical island fantasy" phase, and wanted Bing to make a movie called "Beach of Dreams" with Jack Oakie and Fred MacMurray. Naturally, being Hollywood, it ended up being called "Road to Mandalay" and starred Bing Crosby and Bob Hope (Oakie and MacMurray turned it down. Burns and Allen turned it down. Paramount thought it would be fun to have Bing and the "fellow he was always feuding with over the air" — his old drinking buddy from O'Reilly's bar, New York.)

The unique and enduring partnership that was to result in seven "Road" movies and span 20 years was born. The series broke all existing box office records and until the James Bond series was the most lucrative set of films in history. Resident "jungle movie" star Dorothy Lamour was signed up. All the "in" jokes from Bob's and Bing's radio shows were pulled in to the stories.

Bob used to call Bing "a fat little man". Bing used to talk about Bob Hope's nose. Rising young actor Anthony Quinn was signed up as the "good luck" charm — he was an early fan of Bing's. The first film came out in 1940, just when the troops needed a tonic. Bing and Bob ad-libbed throughout the pictures, and later, throughout Europe, entertaining the troops. Bing even recorded — in halting German — anti-Nazi propaganda to be relayed to the German troops, earning him the affectionate tag of "Der Bingle".

On one trip in 1942, Bing travelled more than 5,000 miles entertaining troops in the US waiting to go overseas. Out of all the movies Bing made during the war years, one stands out as a glittering, perfect musical, that outstripped any of the others and is still a favourite — "Holiday Inn".

The Irving Berlin score included the smash hits "Easter Parade" and, of course, "White Christmas." Stars were Fred Astaire — with whom Bing after much practice, actually danced — and Rosemary Clooney.

"White Christmas" became an anthem for soldiers far from home. And "one take Crosby" had cut the disc in 18 minutes.

Bing was fast approaching the peak of his career. Musicals, dancing, fun movies, designed to cheer a war-stricken world were one category Bing excelled at. And why not? But Paramount wanted Bing to play the role of a crooning priest in a film called "The Padre". Bing, a Catholic-raised boy, had his doubts. But his respect for director Leo McCarey finally won Bing over.

Father O'Malley hit the screens, and the fans loved him — so did the Hollywood Academy. Hits galore came out of it — "Swinging on a Star" for one, "Silent Night" for another. Even before Bing (among many other people involved in the film) had collected his Oscar, he was preparing for the follow up, this time with Ingrid Bergman, "The Bells of St. Mary's". "A marvellous girl and a tremendously gifted actress," Bing called her.

Bing always had an eye for talent. On his still-running radio show, he had frequently invited guests to appear, such as Victor Borge, David Niven and — bravely, some people thought — Frank Sinatra, the Bony Baritone. That was the start of a long friendship and mutual admiration society that was to culminate in the glossiest of the Hollywood musicals, "High Society", some years later.

When Sinatra was asked — inevitably — if he would replace Bing one day, he said; "Time will tell. I don't believe that any singer has enjoyed the unanimous acclaim of the American public, as well as other performers and musicians, as much as Bing. I am indebted to him for the inspiration he has given me, and I'm one of his most enthusiastic rooters."

In one of Sinatra's first movies, "Higher and Higher" (Kingston Video) Bing, in a cameo role, cycles past him and sticks his tongue out. The fun feuding had begun.

Bing was a loyal friend, a devoted family man, and needless to say, settled down as he grew older and wiser. Totally professional in everything he did, he reaped admiring comments from recording studio staff and producers — including British UA production chief Ken Barnes — for his ability to cut a disc on the spot, by ear.

But he never acted the superstar. He'd wear sloppy clothes — golfing gear, most likely — and being colour blind didn't help his taste very much. He often wore hats and had a huge collection, mainly to cover his bald patch when he didn't want to wear his "rug".

As he got older, he became a little cool and withdrawn. The toll of fame and constant demands on his time began to drag him down a little. People he worked with said they couldn't get through to him: that he was always civil, charming and helpful but that he had a wall of ice between him and everyone but his closest friends and family.

Who knows — maybe he was bored with it all, though he never gave that impression to his colleagues. Too much too soon? Probably. His grown up sons called him "the big bad wolf". But Al Jolson who, because of those early days Bing brought out of retirement, was a lonely and

BING CROSBY PART 2

friendless man till Bing got him back on the stage.

Bing was certainly bored with some things: Los Angeles for example. He moved his radio show to San Francisco — and made history. It was the first show to be recorded and broadcast at the same time all over America. Later, it was to be Bing's own research company that developed the use of audio tape and then video tape — mainly because his researcher, John Mullin, found the magic tape when he was a GI at the liberation of Frankfurt during the war.

Crosby Enterprises did well out of the Ampex 200 tape recorder. And the firm was demonstrating video tape recorders as early as 1951. Among other things, tape revolutionised radio broadcasting — tapes could be taken anywhere so the show wasn't restricted to a studio.

There was no doubt he was going through a difficult patch in those days. Gossip about his impending divorce was rife, though totally unfounded. The "boys", grown up enough now to sing on Dad's radio show, were becoming better company. With Gary he made "Sam's Song" — a million seller. But untypical bursts of temper showed his frustration, though — tearing up contracts, bawling out his record producer — these things were not the real Bing. By Christmas 1949, things were better for him — but tragedy was to come.

Bing was in Paris filming "Little Boy Lost", a "straight" role for once, about a man searching for the child he knows is his and wants to adopt. In one scene, Bing steps off a bus and walks along with a suitcase, having left one child that wasn't, after all, his.

In the scene — which had the crewmen in tears — Bing looks as if he has the weight of the world on his shoulders. It's one of the saddest scenes on film and for Bing, an acting coup.

Minutes before the scene was shot, Bing had read a letter from his family doctor, informing him that Dixie was dying of cancer. She was only 41 years old. Bing just got home in time. Said Bing shortly afterward: "She was an enormous influence on me. Her love and the family she gave me slowed me down very much."

Brother Bob said: "It was a great love affair. When he lost Dixie he lost a great deal." Said Bing; "I was devoted to her." His lonely, soul-searching years were, eventually to lead to later happiness, but till then Bing really was a little boy lost.

Because of his convincing performance in "Little Boy Lost", Bing was offered another "straight" role — that of an alcoholic actor fighting to make a comeback. He turned it down at first, doubting his ability to play it, but finally, he agreed. The movie starred Grace Kelly, and was the toughest role in Bing's career, at the toughest possible time. It was "The Country Girl". Again, Bing was nominated for an Oscar — but that was the year of Marlon Brando and "On The Waterfront." Grace Kelly won the Oscar for her role, and Bing had another "actor of the year" vote from the National Board of Review. Actor of the year? For a "tired old crooner", Bing was certainly still able to surprise audiences.

Finally, the unhappy, lonely Bing met Kathryn Grant, the girl from Texas, 30 years his junior, who after several false starts and changes of date finally became his wife on October 27, 1957. He was, surprisingly, not a romantic. Kathryn later said he wrote her letters "like weather reports". But the world was against the marriage — Kathryn was, after all, younger than his oldest son.

Just before they wed, Bing had completed "High Society" and was clearly a new man — full of fun and with hope for the future. "True Love" became his 20th Gold Disc — and the late Grace Kelly's one and only Gold Disc. Apparently she kept it on a wall in the Palace of Monaco when she became Princess Grace.

Then the man who "The New York Herald Times" dubbed "our national asset" was busy starting his second family. His marriage to Kathryn brought about a marked change in Bing. It was a rebirth, not only for his personal happiness, but as a father, and it gave him new impetus in his career.

He moved to San Francisco and though he still worked, and travelled the world, this time the family went too. There was more time, for fishing, hunting and, of course, golf. There were three movies — "High Time", "Let's Make Love" more "Road" films, "Robin and the Seven Hoods" and, believe it or not, a remake of "Stagecoach", his last movie, in 1972.

He had been in the top ten movie star ratings for 15 years in a row. It was time to retire, he thought, and devote himself to Mary Frances (his only daughter) Nathaniel, and Harry Lillis Jnr.

He settled down into a routine which his butler described as "dull". The Crosbys rarely entertained, they went to bed early and got up early. Three family meals a day was the order, quiet nights in the rule. Once in the front door, he was just a father of three children — and two dogs.

But if you're Bing Crosby, anniversaries can't be ignored. He came to London in 1975 — for once without the family — to re-record, in record time, 25 songs for the anniversary album.

To Ken Barnes' dismay, he insisted on singing with the band — singers these days record later over the pre-recorded music track. But he did "That's What Life Is All About" in three takes, causing the orchestra to burst into spontaneous applause at the end — a rare event indeed in recording studios. Every member of the orchestra went out and raided Chappell's Bond Street record shop for everything in stock by Bing, and asked him to sign them all — which he willingly did.

He had shunned TV appearances or interviews and gave only a few — but he did appear, characteristically, on the BBC's "Grandstand", where he chatted to Frank Bough about golf and racing. For the princely fee of £200.

There is only one thing Bing never did: appear in a Broadway musical. In keeping with his "lazy" image, he said he would have hated to rehearse for 12 weeks then have the show close after one! But in 50 years of a charmed career, Bing, the small-town boy, became the most-loved character in the world. His warmth, fun and talent brought pleasure to millions.

It still is, through his records and many movies.

Trading POST

Entries here are free to members for records, tapes, books, and general Crosbyana, with a £1 nominal charge for non-Crosby items. Restrict entries to not more than 6 lines; if long lists are involved invite a SAE for details.

This feature is a useful and valued feature of BING: for example -

HARRY NOLAN, Spokane, 7 Saxon Rise, Bexhill-on-Sea, E. Sussex: Having advertised for a Frank Ifield album in the last issue I was delighted to receive a phone call from young NEIL OGLEY, of Barnsley who had seen this album in a Sheffield shop. As a result the record was soon on its way to me - reasonable, no rip-off! And because of Neil's thoughtful effort I am now in correspondence with him and, hopefully, can enlarge his Bing collection.

Well done, Neil - one of our younger members - Editor.

BOB PINDAR, 36 Southdale Rd., Carlton, Notts., NG4 1EY: Moving home, I must thin out my record collections. Records include big-band and easy listening, vocals, incl. boxed-sets. Give-away prices. Large SAE from anyone interested.

KEN MERRY, 28 The Avenue, Bessacarr, Doncaster, S. Yorks, DN4 5JX: Have BING'S RARE PERFORMANCES (double-album, Belgium): Palladium K-Tel double; WHERE THE BLUE OF THE NIGHT (MFP 50249); A LEGENDARY PERFORMER (RCA with booklet); BING & THE DIXIELAND BANDS AH31; - four EPs NEW TRICKS, GOING PLACES (with R. Clooney), SWINGING WITH BING (HMV 7 EG 8405); THE YOUNG BING CROSBY (HMV7 EG 8219) SAE FOR FURTHER DETAILS/OFFERS.

FRANK KELLY, 39 Southwold Cres., South Benfleet, Essex SS7 5SR (Phone 0268 - 793444) 50 LPs for sale. all immaculate. No reasonable offer refused.

BRIAN JONES, 1 Gellihaf Rd., Fleur-de-Lis, Blsckwood, Gwent, NP2 1RJ: offers BING'S MUSICAL AUTOBIOGRAPHY: BOXED SET 5-LPs with 24-page booklet: £18 plus £2.00 postage.

SEAMUS KELLY, 34 Tudor Way, Dines Green, Worcester, WR2 5QN: Large no. of LPs open to offer, incl. BING'S HOLLYWOOD 1-15, OLD MASTERS VOLS 1, II & III; THE BING CROSBY STORY (CBS double); AUTOBIOGRAPHY SET 5 LPs; BING'S HOLLYWOOD albums separate to complete set above; SPECIAL MAGIC: BING & CO: HEY JUDE: THE YOUNG BING CROSBY (RCA): BING & PAUL WHITEMAN (Hall of Fame); AROUND THE HALL: BING SINGS THE GREAT SONGS: and many, many, more. SAE with offers or further information.

JIM LOWE, 40 Winifred St., North Woolwich, London, E16 2HX - phone 01-474-8436: Has anyone for sale REPRISE F2020 AMERICA, I HEAR YOU SINGING, and STATESIDE SL10067 MY FAVOURITE STORY? If so, please contact me.

(MRS) SYLVIA LAWRENCE, 27 Harvey Goodwin Avenue, Cambridge, CB4 3EX - offers JOSEPHINE BAKER 1931-1968 2LP-set French, £6.00

ANDREWS SISTERS RARITIES(MCA 908 new, unopened) £3.50; BING & THE ANDREWS SISTERS 2-LP set MCA CDSP 805, new unplayed £5.50p.

STAN WOODFORD, 6 Mariam Gdens, Hornchurch, Essex, RM12 6QA (Phone 45049) has a new list of Bing films available for VHS. Will supply list on receipt of SAE.

BERT DAY, 35 Galla Crescent, Dalbeattie, DG5 4JY (Phone 0556-611215) has XXX songs available on C90 cassettes, period 10th June 1937 to 9th May, 1946. Running order as broadcast and as listed in BING. Sound quality is compatible with radio material of the period; one or two tracks show disc damage but due to rarity and for completeness are left in. Price incl. postage is £3.00 per cassette for UK members, £4 airmail overseas. Whole project covers 14 cassettes. SAE to Bert. for any further details.

BING - JUST FOR THE RECORD is the hardback volume containing ALL Bing's commercial recordings, e.g. from 1926 to 1977 in both alphabetical and chronological order, complete with musical/vocal accompanists &c. Answers all queries as to "Did Bing ever record.....?" From JOHN JOYCE, 21 Birchfield Gdns, Gateshead, Tyne & Wear, NE9 7TJ Cost is £3.50 post paid for UK; Europe £4.00; US/Canada £4.00 surface mail, £6.00 airmail Remittances in sterling please, payable to JOHN JOYCE, ICC A/C.

WE LEARN THAT THE VIDEO OF "WHITE CHRISTMAS" REACHED NO. 3 IN THE TOP-SELLING LISTS IN AMERICA LAST CHRISTMAS.

ANYONE WANT A US CORRESPONDENT? ROBBY ROBERTSON, 3415 Autumn Dr., Forth Worth, Texas, 76109 would like one - here or the US. He asked us if we could help him find "a couple of records". From his list, it appears Robby is after a full collection!!!

Same with PIERRE BUGNOT,19 Rue du Docteur, Acquaviva, 13004, Marseille, France: Has for TRADE the US issues of THE RADIO YEARS VOLS I & II, factory-sealed (Crescendo records). Pierre wants BING CROSBY - IN DEMAND and CHRONOLOGICAL BING 4 or 6. (Editor: I think Pierre ought to know that these RADIO YEARS records are freely available here, alas, tho' not the US issues.)

We hope to have positive news of the truly incredible catalogue of Bing shows on tape STEVE THOMPSON is preparing. We've seen a draft and its positively mind-boggling! We've also got one of his "historical" cassettes: about 50 TV themes (radio intros of all the great artists, incl. Bing) and famous radio announcements, e.g. Chamberlain, Roosevelt, the Dempsey/Tunney fights; Bing announcing the Victory programme at the end of World War II etc. etc. Quite remarkable.

THE PASSING OF RUDY VALLEE: Although Bing was labelled "crooner" there is no doubt that others preceded him. One thinks of Gene Austin, Whispering Jack Smith - and most of all, RUDY VALLEE who has passed away at the age of 84. Most will know that Rudy was, firstly, a saxophone player. He actually played over here around 1925 in one of the Savoy Hotel Bands without singing. He started singing, however, and was a sensation with his band, the Connecticut Yankees. As with Bing, radio really made him in the first place, though thro' his very long career, he turned his hand to many show-business facets, not least that of character-acting and was frequently seen in films, and then TV. Over the radio (he first used a megaphone - see the story on the GREAT AMERICAN SINGERS) his popularity at the club he owned, and broadcast from, the HEIGH-HO club, was phenomenal. Yet, as far as radio singing went, he suffered the biggest and most sudden decline. He himself wrote in a book:

"I was sitting on a New York hotel room. All of a sudden I heard a sound truck blaring through the streets at 10 o'c at night. It was playing Crosby's I FOUND A MILLION DOLLAR BABY IN A FIVE AND TEN CENT STORE. The minute I heard that voice I knew I was through. Here, I realised, was a great singer. I just wished I could sing like that." Vallee became an unknown almost overnight.

LETTERS

BING!!

REG GREEN, 137 Crowstone Rd., Westcliff-on-Sea, Essex, SSO 8LH: I enclose two pages from 'Radio Times' of last year showing concerts on Sunday mornings by the BBC Concert Orchestra conducted by SKITCH HENDERSON. Is it possible that he is the same as we have heard long ago often announced by Bing as the Mighty Skitch Henderson and when Jimmy Durante said, after hearing him play the piano "Looks like Stich could do wit' a longer pianner!" Marvellous stuff. Are there any recordings or tapes featuring this brilliant and cosy combination? I would like to hear more.

There still remains my quest for a photograph of the John Scott Trotter Orchestra, with JST of course. Having listened to it since 1937 in all its musical eloquence around a magical voice I never tire of hearing it. Can a member help me in this search?

Editor: Well, we didn't know of the radio programmes mentioned but it must have been the Skitch Henderson who appeared on Bing's radio programmes in the 50's. I believe I remember reading somewhere he was English. Regarding a picture of the JST orchestra, I think Reg's must be a vain quest, the reason being that (and we may be wrong) JST never had an orchestra as such. A distinction is drawn between a musical director (which John was) and an orchestra-or-bandleader. John was MD for going on 20 years and there is no doubt the orchestra was seldom settled. He would call up top-class session musicians for Bing's recording dates - sometimes it would appear to be a big stfing orchestra, other times brass would predominate and so on, depending on the numbers being recorded. We have no knowledge of JST appearing with 'his' orchestra anywhere except in the recording studios - or, as happened, in some of Bing's films.

Certainly he wouldn't be in the category of - say - the Dorseys, Ellington, Artie Shaw, and other big-band leaders. JST did all the arranging as well as 'calling-up' the musicians. Obviously he had certain key men who were invariably present but we would be surprised if there was such a regular and complete outfit as JOHN SCOTT TROTTER & HIS ORCHESTRA.

Scores, in fact hundreds, of radio programmes e. t on tape - and more and more are being put on record - from the early KMH up until the virtual end of radio. Jimmy Durante was always a tonic, one of the funniest men that ever lived. And, incidentally, quite a musician.

MERVYN POWELL, 6 Morfydd St. Morriston, Swansea, SA6 8BN: As a Welshman I must correct the inaccuracy on page 16 in the last issue, No. 80. The reference to Ray Milland his connection with Llanelly is ludicrous. He took the name Milland from his home town of Neath and the Milland was taken from the area known as Millands. Burton, by the way, comes from a village a few miles from Neath - not Llanelly.

Editor: Crumbs, sorry Mervyn bach! We were going on local legend.... anyway, we did honour two splendid Welshmen!

CHAS. DAVIES, 31 Newport House, Strahan Rd., Bow, London, E3 5BU: I recently saw a full-page spread in the national newspapers advertising a package of LPs or cassettes of songs of the 50s, covering a span of ten years. Although there were songs by Rosemary Clooney, Anne Shelton, Dickie Valentine, Louis Armstrong, etc. there wasn't one by Bing Crosby. And this was the period when he was recording some great songs. I wonder why?

Incidentally, after having seen THE JOLSON STORY and JOLSON SINGS AGAIN how about a film of the Crosby story? I am sure that there were enough incidents in his life to make a great film. Surely the field is wide open for an actor to portray the part of Bing. As for miming the voice, didn't Eddie Bracken do it in a film some years ago? I can well remember him in the closing stages of the picture facing the camera and saying: "Thanks, Bing!" Food for thought?

Editor: Well, re. the record collection, a number of factors would apply, viz. which company produced the set, what access did they have to tracks, and what LICENCE could they get for those they wanted to use? One has to take into account, also, that Crosby songs were and are being issued in some numbers. It is quite likely that the producers wanted to use Bing records - but couldn't get the necessary franchise.

Re. a film of Bing's life: this crops up time and time again in letters. And once more, many factors intrude. I don't think anyone doubts Bing's life would make perhaps the great show-business film of all time; but - it would be a mammoth, expensive, production. And its clear the cinema is dying. I don't know what the current figure is but it has been said that 300 cinemas are closing every week. To try desperately to halt the demise, producers make Bond films, disaster films, near-pornographic films....but still the closures go on. The reluctant conclusion must be that it would take a brave producer to embark on such a film - unless, of course, it was produced purely for TV networks throughout the world. This is being done with certain subjects, and appears to finance the outlay.

The film Chas. refers to was OUT OF THIS WORLD, seen here in 1945 and made when Bing was in Europe mainly. In addition to the title-song, there was JUNE COMES AROUND EVERY YEAR and I'D RATHER BE ME. All sung by Bing but mimed by Bracken.
(PREVIOUS PAGE, 3 paras up, the word "exist" is missing, e.g. "radio programmes exist on tape..)

BILL CHAPPELL, 49 Rowditch Lane, Battersea, London, SW11 5BX: I went to a car-boot sale yesterday and looking through some old 78s, what should turn up but a MINT copy of GEMS FROM GEO. WHITE'S SCANDALS! And the price? 25p! I couldn't believe it. What truly amazed me was the condition of the record - not a mark on it, not even dust. How do they survive?

Editor: You win some....it really is incredible though. No doubt the record was lovingly prized by some old gent.... Survive? That was an October 1931 recording! Fifty-six years and through a world war and still in perfect condition. The moral must be: leave no stone - or car-boot-unturned.

(REV) MICHAEL COLLINS, 8 Avenue Rd., Highgate, London N6 5DW: "Had my 'druthers" (see last issue) is a very common expression from the American Deep South meaning "had a choice.." (of Harper Lee and other Southern writers). 'Druther - would rather... I would rather have this, I'd rather have that. A corruption!

DENNIS BARKER, Flat 3, Old Co-Op, Parkend Rd., Yorrley, Glos: As one of the newer members I just had to write and say how glad I am that I have joined the clan as the number of friends I have made is quite something - people offering to tape songs for me, offering to help me and my son in lots of

ways and the list seems to go on for ever! When I lived in the London area some 10 years ago I was aware that meetings, film shows, etc. were held in town, but somehow I never did get around to making the venues. How I regret this now. My first trip to the Rembrandt with my son was so worthwhile. A crowd of people with only one person in mind I thought, but although this was the purpose of the get-together I found that they had time for a couple of people they hadn't met before. It was like a breath of fresh air, with people getting up to sing and dance. It was certainly a tonic for me - especially 'conning' the three ladies into taking off the Andrews Sisters! Long may these meetings go on - I will certainly be there next time.

Editor: Dennis refers to the meetings that Ralph Harding used to organise in the 60's and 70's and it gives us a chance to answer all those letters coming in from time to time about WHERE IS RALPH HARDING? Ralph was probably - after Les Gaylor - the most prominent Crosby chap around, publishing and editing his CROSBY COLLECTOR. Without warning, it all ceased; there was no explanation. The magazine, the meetings all went virtually overnight. We know Ralph has left London and indeed, lives in South Wales somewhere. Many, many, people all round the world for that matter remain puzzled. We know also that Ralph has been retired for some years now and there is reason to believe he sees BING for he has, on occasion, turned up at Leeds. If he cares to surface and send a word of cheer to his erstwhile friends and subscribers (which includes us!) we'll be only too please to include it.

Regarding the rest of Dennis Barker's letter, without being sanctimonious about it we can say that certainly the most rewarding aspect of BING and the Circle are the friendships and contacts - lasting ones - that have been forged over the long years between so many members, home and abroad.

We had a lot of letters expressing indignation and puzzlement over the BCHS legal entanglement and for now will take them as read. Apart from that, we know members' letters are a big feature in BING (we're constantly asked to include more, but the writers never tell us what to leave out instead!) Its a problem; we don't actually take them at random, but endeavour to make a judicious selection - and always regret having to omit so many excellent ones. Be that as it may, we had scheduled all letters for this issue, when the following turned up. We just couldn't let it pass.....some reading it may go green with envy, some may get a glow of HOPE. All, we venture, will be interested!

NEIL ROBINSON, 19 Alder Grove, Stokenhill, Burton-on-Trent, DE15 9QR:

We have had instances in recent issues indicating this is the age of lucky 'finds' as far as Bing records are concerned. I think I may have joined this elite band. Last Wednesday (late August) a "new" shop dealing with house-clearance opened up in Burton. My wife and I went inside to browse; I saw nothing of interest and enquired if they had any records for sale? "Any particular ones?" I was asked. When I told them of my requirements the owner replied: "Oh! We have several Bing Crosby records at our warehouse - I'll bring them in on Saturday."

To prevent me getting too excited my wife reminded me that "several" may mean perhaps 5 or 6. Notwithstanding, my pulse was racing as we drove to the shop. Outside we saw several tables laden with books and records, the latter being sorted out by two teenage girls.

The owner said "I've told the girls to sort out all the Crosby records and put them on a separate table for you to peruse." The two girls and I and my wife began going thro' the mass of records. First I came across an EP, then a single. Another EP followed and excitement was growing. Then we came across two 10" LPs. And so it went on. I asked the lady what price she would want for the records and when she replied 'What about three for a pound?" I was almost speechless.

During the search, one of the girls said: "Is this a Bing Crosby?" I turned and saw she was holding up the 10" LP LE BING! My voice was reduced to little more than a whisper as I affirmed the question.

> The pile of records was still growing when the owner said: "If you take more than twenty I'll let you have them at four for a pound." I just managed a weak nod.

My wife settled the account as I carefully, very carefully, loaded the records into the car. On reaching home I was absolutely overjoyed to find I had obtained: 1 12" LP - 20 x 10" LPs - 10 EPs, 11 singles, 9 78s and two advertising records. The lady now has my phone number and promised to let me know of any further Bing material she obtains, giving me first choice. The records are:

12" - ALL-STAR FESTIVAL (world refugees)

10" Collectors Classics Bruns. Vols 1, 2, 3 and 6; Bing & Connee : Country Style: Early 30's Vols 1 & 2: Favourite Hawaiian songs: Blue Skies: Down Memory Lane: Crosby Classics (Fontana) : Merry Christmas (2 copies): Blue of the Night: Just for you: Sings Jerome Kern: Stardust; South Pacific: Le Bing.

EPs Bing & Dixieland Bands - Going Places with Rosie: To Bali & Morocco: New Tricks: Bings Sings Vols 1, 2 - Me and the Moon No. 2 - Songs I Wish I'd Sung - Bing (Philips) - Bing & Satchmo (MGM).

Singles: Never be afraid/Own Individual Star Tie a yellow ribbon/Its not where you start. Let's not be sensible/Teamwork Little drummer boy/I wish you a merry Christmas.

78: Ali Baba - Orange 7"

Editor : Sale of the century, eh! I don't know if Neil has done himself any favours - perhaps the whole of Burton, Derby, Chesterfield and surrounding area will be rooting out this shop! Clearly someone unloaded a treasured collection. And it all happened on the wedding anniversary of Neil and his wife!.

CAN ANYONE DO A SHORT STORY TELLING US PRECISELY WHAT "DIGITAL"REMASTERING IS? MANY MEMBERS HAVE ASKED.....

TERRY WARDROPE, 44 Melloch Cres., Tillicoultry, Clackmannanshire: The highlight - at least, so far - for me of 1986 was a trip to the United States where I spent some weeks with fellow member, VERN VASEY, of Beaverton in Oregon. What a fabulous time I had, and made incredibly welcome by Vern and his wife Kitty, and you can imagine there was a great deal of talk on matters Bing, playing his records and videos. As well as that great pastime we spent a good deal of time seeing the Oregon countryside - and its really beautiful. On one of our trips we went to Warm Springs Indian Reservation in the High Desert Country. We stopped off at a large resort hotel to do some shopping - the Indian name of this place was Kah-Nee-Ta by the way. After wandering around we were making our way to one of the exits when we were stopped in our tracks for over the PA system came Bing singing I DON'T STAND A GHOST OF A CHANCE WITH YOU! Now that's not modern PA fare and it raised goose pimples even tho' it was well into the 80's outside. I mean, great song tho' it is, its not one of Bing's best-known. And with two of his greatest fans present purely by chance. It must have been an omen for my stay for the entire time was a delight.

Editor: Yes indeed. Nice to have first-hand word of Vern and Kitty.

A SMALL STOCK OF "THE ALTERNATE BING CROSBY" by COLIN PUGH, is to hand - analysis of alternate 'takes' of Crosby records - fascinating for those who like such studies. £2.50 post paid, UK only. Secretary...

THIS ISSUE CONCLUDES WITH A FURTHER INSTALMENT OF KMH LISTINGS ----------

12th March, 1936

SING AN OLD-FASHIONED SONG
I'M SHOOTIN' HIGH)
LIGHTS OUT)Medley
A BEAUTIFUL LADY IN BLUE)
WAY DOWN YONDER IN NEW ORLEANS
WHERE ARE YOU?

19th March, 1936

ITS BEEN SO LONG
I WISH I WERE ALADDIN)
WEST WIND) Medley
THE TOUCH OF YOUR LIPS)
IN A LITTLE SPANISH TOWN
GOODY-GOODY
EVERYTHING'S IN RHYTHM WITH MY HEART

26th March, 1936

FROM THE TOP OF YOUR HEAD
JUST ONE MORE CHANCE
LET'S FACE THE MUSIC & DANCE
A MELODY FROM THE SKY
SAY THE WORD AND ITS YOURS

2nd April, 1936

WHAT'S THE NAME OF THAT SONG?
ITS BEEN SO LONG)
SING AN OLD-FASHIONED SONG) Medley
EVERYTHING'S IN RHYTHM WITH MY HEART)
A PRETTY GIRL IS LIKE A MELODY
SO THIS IS HEAVEN
TWILIGHT ON THE TRAIL

9th April, 1936

ROBINS AND ROSES
MEDLEY; 3 TITLES LOST.
ALEXANDER'S RAGTIME BAND
LOVELY LADY
LOST

16th April, 1936

I'M PUTTIN' ALL MY EGGS IN ONE BASKET
BLUE
WOULD YOU?
A MELODY FROM THE SKY)
LOVELY LADY)Medley
LET'S FACE THE MUSIC AND DANCE)
DESIRE.

23rd April, 1936

ITS NO FUN
ROBINS & ROSES)
WOULD YOU?) Medley
LOST)
SWANEE RIVER
WHO IS SYLVIA
END OF THE TRAIL

30th April, 1936

YEARNING.
ROBINS & ROSES)
WOULD YOU) Medley
LOST)

7th May, 1936

LET YOURSELF GO
I'LL STAND BY
JUNE NIGHT
DESIRE)
TWILIGHT ON THE TRAIL) Medley
I'M PUTTIN' ALL MY EGGS IN ONE)
BASKET)
THE TOUCH OF YOUR LIPS

14th MAY, 1936.

GOODY-GOODY
YOU
SLEEPY TIME GAL
YOU STARTED ME DREAMING
ALL MY LIFE.

21st MAY, 1936

WAKE UP AND SING
ALPHA DELTA PI SWEETHEART
DO YOU EVER THINK OF ME?
MOONRISE ON THE LOWLANDS

28th MAY, 1936

YOU CAN'T PULL THE WOOL OVER MY EYES
THE TOUCH OF YOUR LIPS)
I'M PUTTING ALL MY EGGS IN ONE BASKET) *
WE'LL REST AT THE END OF THE TRAIL)
ROBINS AND ROSES
YOU

* Medley.

4th JUNE 1936

THE GLORY OF LOVE
THE LAST OF MY PAST
JA-DA
THERE'S A SMALL HOTEL
ALL MY LIFE

11th June 1936 No KMH programme due it is believed to political convention.

18th June 1936

YOU CAN'T PULL THE WOOL OVER MY EYES
THESE FOOLISH THINGS
ALL ALONE
WE'LL REST AT THE END OF THE TRAIL

25th June 1936 No KMH programme due it is believed to political convention.

2nd July 1936

THE HOUSE JACK BUILT FOR JILL
I CAN'T ESCAPE FROM YOU
EMPTY SADDLES

9th July 1936

WAKE UP AND SING
WAITING FOR THE ROBERT E. LEE
I CAN'T ESCAPE FROM YOU
THERE'S A SMALL HOTEL
EMPTY SADDLES.

16th July, 1936

THE GLORY OF LOVE
GREAT DAY
THESE FOOLISH THINGS
RENDEZVOUS WITH A DREAM

23rd July, 1936

No KMH programme on account of an important speech networked.

30th July, 1936

ON THE BEACH AT BALI-BALI
HONEST AND TRULY
TAKE MY HEART
WOULD YOU
LONG AGO & FAR AWAY(From film THREE CHEERS FOR LOVE)

6th August, 1936

IT AIN'T RIGHT
JEALOUS
ROBINS AND ROSES
DID I REMEMBER?
EMPTY SADDLES.

13th August 1936

I'M AN OLD COWHAND
UNTIL THE REAL THING COMES ALONG
NO REGRETS
SOMETIMES I'M HAPPY (From 'Hit the Deck')
RENDEZVOUS WITH A DREAM

20th August, 1936

YOU CAN'T PULL THE WOOL OVER MY EYES
I CAN'T ESCAPE FROM YOU
THESE FOOLISH THINGS
JUST ONE WORD OF CONSOLATION
SOUTH SEA ISLAND MAGIC

Bing went on holiday until:

15th October, 1936

ONE, TWO, BUTTON YOUR SHOE
LET'S CALL A HEART A HEART
ON THE BEACH AT WAIKIKI
SO DO I
PENNIES FROM HEAVEN

22nd October, 1936

I'M AN OLD COWHAND
DID I REMEMBER ?
SOMEBODY LOVES ME
PENNIES FROM HEAVEN
SOUTH SEA ISLAND MAGIC

29th October, 1936

I'M IN A DANCING MOOD
THE WAY YOU LOOK TONIGHT
ME AND THE MOON
BUTTON UP YOUR OVERCOAT
SO DO I.

5th November 1936

YOU TURNED THE TABLES ON ME
I'LL SING YOU A THOUSAND LOVE SONGS
UNTIL THE REAL THING COMES ALONG
S'POSIN'
LET'S CALL A HEART A HEART

12th November 1936

ONE, TWO, BUTTON YOUR SHOE
I CAN'T ESCAPE FROM YOU
UNTIL TODAY
A FINE ROMANCE
MIGHTY LAK' A ROSE

19th November 1936

ON A TYPICAL TROPICAL NIGHT
THE WAY YOU LOOK TONIGHT
PENNIES FROM HEAVEN
EXACTLY LIKE YOU
EMPTY SADDLES.

26th November 1936

DID YOU MEAN IT?
DARLING, NOT WITHOUT YOU
SWEET LADY
I'M IN A DANCING MOOD
SO DO I

3rd December 1936

YOU TURNED THE TABLES ON ME
THE NIGHT IS YOU AND YOU'RE SO BEAUTIFUL
OH! YOU BEAUTIFUL DOLL
DID I REMEMBER?
SOUTH SEA ISLAND MAGIC

10th December, 1936

ONE, TWO, BUTTON YOUR SHOE
IN THE CHAPEL IN THE MOONLIGHT
I'LL SING YOU A THOUSAND LOVE SONGS
CAN'T WE BE FRIENDS?
CLOSE TO ME

17th December, 1936

ITS D'LOVELY
SHE'LL BE COMING 'ROUND THE MOUNTAIN (with Jack Oakie)
MIDNIGHT BLUE
CHARMAINE
DARLING, NOT WITHOUT YOU
SO DO I

24th December, 1936

ADESTE FIDELIS
TRUST IN ME
DIANE
DID YOU MEAN IT?
PENNIES FROM HEAVEN
SILENT NIGHT

31st December 1936

WITH PLENTY OF MONEY AND YOU
IN THE CHAPEL IN THE MOONLIGHT
STUMBLING
WHEN MY DREAMBOAT COMES HOME
CLOSE TO ME